Kine WEEKLY

Britain-U.S. Television Tie-Up:

See page 3

THEY'RE VOTING LEO TODAY AS THE No. 1 SHOWMAN!

Because HE STANDS FOR FRIENDLY BUSINESS!

Because HE STANDS FOR BIGGEST BOX-OFFICE GROSSES!

Because HE STANDS FOR THE BEST IN SCREEN ENTERTAINMENT!

Because HE STANDS HEAD AND SHOULDERS ABOVE HIS COMPETITORS!

LEO IS THE LION TO GET THINGS DONE — IN RECORD-BREAKING FASHION AT YOUR PAY-BOX!

ANOTHER Gainsborough SMASH HIT!

"... best and brightest of the new films ..."
A. J. Harman, "Evening News"

"This is the best British musical to date and Gainsborough and all concerned are to be congratulated ..."
Merton Hodge, "Daily Sketch"

"Best British musical yet ..." *Roger Manvell, "Sunday Empire News"*

"... musical entertainment of the lightest and brightest ..."
Ernest Betts, "Daily Express"

"... a good, bright, workmanlike job that will give considerable pleasure to British audiences ..." *Moore Raymond, "Sunday Dispatch"*

"A lively British musical ..." *A. E. Wilson, "The Star"*

"Here's something I've always clamoured for—a British musical with a good British plot ..."
Norah Alexander, "Sunday Dispatch"

"... wholly delightful ..." *Joan Lester, "Reynolds News"*

"... successful both in story and tunefulness ... Definitely go and see this."
"News of the World" Correspondent

"... a bright, snappy picture ... Very British and very good."
P. L. Mannock, "Daily Herald"

"This film is not only a darned good example of British film craft, but first-rate entertainment as well ... it stands out as a musical picture with a punch." *R. J. Whitley, "Daily Mirror"*

RELEASED JULY 30

I'LL BE YOUR SWEETHEART

GFD

Kinematograph WEEKLY

No. 1,994. Thursday, July 5, 1945. Vol. 341.

LEEDS PRODUCES NEW TAX BASIS

NEW proposals for the reduction and redesign of the Entertainment Tax were submitted by the Leeds C.E.A. when they met election candidates this week.

In addition to the usual complaints about the high rates of the tax C. H. Whincup, on behalf of the Leeds Tax Committee, offered strong criticism of the tax scales.

Strong complaint of its rigidity was expressed, and it was argued that not only should the rate of tax be reduced but that it should be redesigned and made flexible enough to enable exhibitors to fix admission prices suitable to the particular needs of their districts and theatres.

As an example it was suggested that if and when the Chancellor decided upon a reduction he should fix the amount of revenue he was prepared to sacrifice.

Instead of arriving at that reduced figure by taking off a farthing from one price of seats, a penny from another price, 3d. from another and so on through the present scale, he should make all seats up to a shilling tax free, then charge a flat rate of tax of, say, 3d. on all seats priced 1s. 1d. to 2s. 6d.; a flat rate of, say, 5d. on all seats 2s. 7d. to 5s.; and, say, 8d. on all seats over 5s.

Another complaint by Leeds branch was of the discrimination against kinemas and in favour of music halls.

To emphasise this point the committee submitted actual takings for a week in a kinema which recently had a variety season.

The respective rates of tax for kinemas and music halls were as follows:—

KINEMA *v.* MUSIC HALL.

Gross Admission.	Kinema. Net.	Kinema. Tax.	Music Hall. Net.	Music Hall. Tax.
6	2/–	1/6	2/7	–/11
3	1/9	1/3	2/3	–/9
2 6	1/5	1/1	1/11½	–/6½
2	1/1½	–/10½	1/9½	–/4½
1 9	1/0½	–/8½	1/5½	–/3½
1 6	–/10½	–/7½	1/3½	–/2½
1	–/8½	–/3½	–/11½	–/0½

In the week there were the following admissions:—

Kinema at 3/6; 3,875 at 3/–; 656 at 2/6; 2,457 at 1/6; 5,456 at 1/9; 2,488 at 1/–.

Box receipts for week:—

	Music Hall. £ s. d.	Kinema. £ s. d.
Net ..	1,430 14 11½	1,077 15 10½
Tax ..	394 4 6½	747 3 7½
Gross ..	1,824 19 6	1,824 19 6

Discrimination in favour of the Music Hall in this one week—£352 19s. 1d.

The great difference in favour of the music halls greatly astonished many of the candidates and may come as a surprise to many exhibitors.

West, Rank's Technical Director, Goes to U.S. to Study Local Television Developments

G.-B. SUBSIDIARY TIES UP WITH AMERICAN CORPORATION

FUTURE television plans are forming part of the discussions which Arthur Rank is now holding with American executives in Hollywood.

Rank's television adviser, A. G. D. West, technical director of Cinema Television, the Rank-G.-B. subsidiary, has now joined his chief in Hollywood after important talks in Chicago.

He is making a special visit to the U.S. to investigate television developments and is now inspecting conditions on the Pacific Coast, where radio and film interests are now preparing their post-war plans.

West has already met American engineers and research experts, and has been in conference with Mr. Rank.

One of his most important series of conferences, the KINE. can reveal, was with the Rauland Corporation of Chicago, with which Cinema Television is concluding an agreement for an exchange of research and technical material.

West is expected back in Britain at the end of the month.

I asked Arthur Rank in Hollywood what he thought of the status of British television (cables the KINE.'s Hollywood correspondent).

He said: "We control Cinema Television, which has done nothing since 1939, but we can produce a theatre-sized screen within three years."

I pointed out that American com-

Continued on page 8

RANK CONFIRMS U.A. DEAL

J. ARTHUR RANK, who is expected back in this country on July 21, told members of the American trade that United Artists is committed to distribute nine of his productions, states a KINE. cable from New York.

Rank denied that any other releasing arrangements existed for his product in the U.S., but stated, "I am open to proposals."

He told one of the largest Hollywood assemblies to greet any visiting dignitary for several years, that he would not address his films to New York or Hollywood audiences, but to America's great mid-West.

During his studio inspection, Rank met many top Hollywood executives. His spokesman says that these visits are purely social, and no deals or affiliations have been made.

He adds, however, that exchange of views will afford background which could figure in any commercial arrangements which might be made at a later date.

British Producers and Hays Code: Preliminary Talks Have Been Held

PRELIMINARY discussions have taken place between British producers and London representatives of the Hays Office with a view to the general adoption of the Hays code in British studios.

This news follows last week's statement by Arthur Rank, President of the B.F.P.A., in Hollywood, when he stated that British producers should in future abide by the Hays production code standards.

It can now be revealed that conversations between F. W. Allport and the B.F.P.A. were concluded some time back, but they were mainly exploratory and did not get very far.

At the time the Hays organisation expressed its readiness to help, but British producers did not then wish to commit themselves.

It is now thought in London that Rank has been won over to the making of British films conforming more to American requirements after discussions with Hollywood chiefs on the spot. He is reported to have cabled his production company executives to bear in mind American tastes by more nearly conforming to the code.

It is probable that the whole matter will come before a full meeting of the B.F.P.A. on Rank's return from America.

Meanwhile some sort of two-way

Continued on page 8

C.E.A. SEES THE INLAND REVENUE

DETERIORATION CLAIMS

MEMBERS of the C.E.A. held the first of several meetings with Inland Revenue authorities on Tuesday, when they put forward a plea for more generous deterioration allowances on furniture and plant.

The KINE. understands that the Revenue authorities were sympathetic. Further meetings will be held to clear up points raised on Tuesday.

The C.E.A. deputation included: G. H. Scarborough (President), W. R. Fuller (General Secretary), G. H. Barclay, of Stoy Haydon (C.E.A. auditors), R. C. Leach and J. Margett, Peat Finney (Public Relations, Odeon), Messrs. Rains and Baston (accountants).

The present deterioration rates are: 5 per cent. plus 20 per cent. on furniture, and 7½ per cent. plus 20 per cent. for plant.

ODEON TRUCE WITH PARAMOUNT

KINE. Cable from New York.

It is believed in New York and Montreal film trade circles that an agreement has been reached in Canada between Paul Nathanson, of Odeon, Arthur Rank's Canadian executive, and the Canadian Paramount interests. As a result a post-war building race, as and when conditions permit, is now considered unlikely.

Before the war Paramount controlled the strongest theatre circuit in Canada.

Scoop the News with BRITISH MOVIETONE NEWS

KINEMATOGRAPH WEEKLY
EDITORIAL & GENERAL OFFICES
93, Long Acre, London, W.C.2
Telephone: Temple Bar 2468 (20 lines)
Telegrams: Kine, Southernwood, Rand, London
Editorial Manager: A. L. Carter
Acting Editor: Connery Chappell
Associate Editor: James Benson
Advertisement Manager: A. H. Langford
Manchester Office: 2 and 4, Oxford Road
SUBSCRIPTION RATES: Great Britain and Canada, 30s. per annum, post free. U.S.A.—$12 per annum, post free. Other countries, 50s. per annum, post free.

Television and the Industry

SPEAKING at the Southampton C.E.A. on the subject of television, Ald. Wright expressed a courageous point of view.

He said that in his opinion television will be more likely to assist the industry than to be detrimental to it. With this view we agree, as far as known facts go, although there will be many who will regard the impending big developments in the new field with misgivings as a potential threat to our interests.

But in the past the industry has met similar threats, and met them successfully. The speedway, greyhound racing, the radio, these have all been considered dangerous to the industry in their time. But we have always faced them squarely and with enterprise. We have always given back the proper answer—improved shows and better showmanship. This weapon Ald. Wright again — and rightly — recommends as the proven way for the industry to maintain its great position in the field of entertainment.

Television, however, will have to be met with something more than better kinema programmes. There will have to be enterprising co-operation, in which the industry will make use of certain amenities which the coming medium will offer.

There will have to be watchfulness, too, for no one can predict how far-reaching will be the scope of television as it develops.

But there is an immense accumulation of showmanship wisdom in the industry from which, we are sure, will emerge the counter to any threat of competition that may be thrown up by television in the future.

Production

IN a speech to the Leeds C.E.A., H. T. W. Gaitskell, of the Board of Trade, crisply put the case for a strong, virile film production industry in this country.

He insisted that it was not only in the interest of all concerned in the business, but also a matter of vital national concern that production should be developed.

We all agree that money talks, and we all agree that an adverse balance of 20 million pounds a year on film hire is a weighty matter.

But we must be fair. That huge sum has been well spent—on giving entertainment to the nation at a time when that relaxation was most needed.

Long Shots

THE magic word television now enters the news in the Rank cables from America. A. G. D. West has now joined his chief in Hollywood after a reported talk in Chicago.

To-day the KINE. gives first news of the fact that Cinema Television, of which West is technical director and which is, of course, a Rank subsidiary, is concluding a far-reaching agreement for an exchange of technical research with one of the American electrical laboratories.

TWO weeks ago I wrote a couple of paragraphs about the excellent business being done in the West End, in spite of the warm weather.

In reply to this a hard-hitting suburban owner writes bitterly, saying bluntly: "Here last Sunday the net receipts were £9—just enough to pay for the films and the Charity Tax. The latter, we are told, comes out of profit—what a joke!"

The KINE. was, of course, commenting only on West End business, but this letter from just outside London does show how grimly the Sunday levy affects exhibitors.

THE box-office low-down, I am assured, is that outside the West End of London everything is not all "beer and skittles," as this heart-cry from a place close to the West End emphasises without need for further comment by me.

HAS the trade approach to the entertainment tax problem been too unimaginative?

The question is prompted by the outspoken letter from T. E. Robinson, who revives the suggestion that a percentage basis should be considered. This received little support when it was mentioned at the last meeting of the general council.

Mr. Robinson now backs his argument with an excellent point. He contends that a percentage tax would give exhibitors a free hand on actual admission prices, thus avoiding awkward amounts. You can't argue against that one.

AN alternative proposal elaborated by the Leeds C.E.A. during its election campaign deserves careful consideration.

Briefly the argument is that, having decided the revenue to be extracted from the kinema, the Chancellor should impose a flat rate of tax on all seats over a shilling which would produce the amount required by the Exchequer.

It seems, however, that the scheme would prove impracticable because the tax-free limit is placed rather too high to assure the receipt from the more expensive seats of the sum budgeted for.

IT now seems unlikely that the American film executives who have gone to Europe as guests of SHAEF will return to London.

In Wardour Street I am told that the film men met members of the French Government, had informal talks, and did not find them altogether satisfactory.

My information is that the French desire is to emphasise their firm interest in their own production and distributing industry.

The Americans, I believe, were left with the impression that France will be a difficult territory for the next few years.

THEIR schedule is that they will be in Paris until next week and then they will go to Rome. From there they will return directly to the U.S.

MAX MILDER, during his visit to Ireland, spent some time in Belfast and conferred with J. D. Russell, the company's supervisor for Ireland, and also inspected the A.B.C. houses in the territory.

He was particularly interested in the complete transformation of the Rialto at Londonderry, which has been reseated, redecorated and re-equipped. The Palace, meanwhile, has been handed back to its original owner.

MANY readers whose memories of the industry go back to pre-1929 days will have pleasant recollections of Bruce Johnson, who, from 1920 for nine years, was foreign manager of Associated First National, of which he was one of the founders.

Johnson, who was President of General Register, died suddenly in his New York office last week at the age of 61.

During his period with First National he was a frequent visitor to this country and the Continent, where he was later associated with Parufamet in Berlin.

SCANNING through the review pages in several recent issues of the KINE. the other day, I was struck by the number of times our reviewer commented upon inappropriate "A" certificates.

FILMS thus handicapped, for instance, are "Waltz Time"—surely the most innocuous of musicals—"I'll Be Your Sweetheart," a gusty, tuneful story of Britain's Tin Pan Alley, and, reviewed this week, "Twice Blessed," the last two reels of which appear to be a juvenile frolic and little else.

I recall, too, not so long ago, that "Meet Sexton Blake," a film made with at least half an eye on children's matinees, was labelled with an "A" certificate because it contained several murders! It all seems a little peculiar.

LAST week this column commented on the unprecedented fact that there were no Trade shows for the period covered by our Trade Show Diary.

A few dates have now been arranged, but it is still worth recording that during the actual week ending Friday, July 6, only one film will be presented.

The picture is Federated Films' "The Big City," which carries the quota ticket, and it just saves a barren week by arriving at Studio One this Friday.

JOS. FRIEDMAN, managing director of Columbia, is going to Paris this week-end to meet Columbia chiefs, who are en route with the party of executives now seeing Europe.

MEANWHILE, I recommend exhibitor- and renter-readers to study Friedman's pungent article on the opposite page of this issue in which he deals trenchantly with the state of film criticism in the "lay Press."

Most of us will agree that it was high time some responsible executive gave the industry a lead on the subject.

ON Sunday most of those Rank organisation executives who are not in America with the chief, will be at the Brighton Odeon to see the special screening of "Henry V."

This will be a notable occasion; for it marks the first night of an extended run, immediately prior to the general release of the picture.

"Henry V" has cost more than any British film yet shown to date, and it has been given a magnificent publicity build-up.

SHOULD it capture the public's interest its acceptance will mean more to Rank than any figures it may record on the balance side of the account books.

So there will be many crossed fingers among Rank's leading men in Brighton on Sunday night.

IT looks as though the election has bred a spot of slackness in some of the Government Departments.

I have heard quite a number of complaints from people in the industry that important letters written to Government offices have not received the courtesy of an acknowledgement — in some instances after a space of three weeks.

The Board of Trade and the Department of Overseas Trade were specifically mentioned as culprits.

MANY of us won't need reminding that the film industry has a fighting chance of winning the Royal Hunt Cup at Ascot on Saturday.

Maurice Ostrer's Advocate is more than a useful performer, and lots of us have picked up some coin playing him in the past.

I do not profess to be expert in these matters myself, but the KINE.'s most ardent horse player, who happens also to be its sporting reviewer, is prepared to eat his bowler hat if Advocate is not in the running on Saturday.

AS you will have read in the national newspapers, Bob Hope, accompanied by that stupendous stooge Jerry Colonna, has arrived in this country.

He is here under the SHAEF wing to carry on his entertainment of the troops, but journalists and Paramount officials trying to contact him found him disposed to rest and keep quiet.

On Tuesday he dashed out to Hitchin to pay a visit to his family, and the same evening looked in at the Palladium to see Tommy Trinder in "Happy and Glorious."

SURELY one of the best examples of film advertisements telling a story was culled over the week end by the Secretary who Knows Everything from the awnings of the Majestic, Tottenham Court Road. He reports, with appropriate downward glances, that two adjacent posters read: "No Time for Love"; "We are not Alone."

THE STROLLER.

Close-Ups

by

SCREENCOMBER

Paging Ripley

THE *Daily Express* tells how for one of the big acting rôles in their Paris production of "Love in Idleness," the Lunts chose an ordinary G.I. from the American Forces who is described as "a good cartoonist who plays the drum."

There does not appear a great deal to boast of in this. I've a better one:—

Few who have seen Glossamer Ginger, the celebrated British male star act, and so far as can be traced the number is restricted to one well-known critic, suffering from insomnia, who happened to wake up during that memorable flash in the third reel, when the hero said with such conviction, "Thank you, but I prefer ham," those who saw him act on that unforgettable occasion will find it hard to believe that he won his Blue for hop-scotch and is a virtuoso on the tin whistle—we cannot, of course, answer for his morals in other directions.

It's a Miracle!

WHILE congratulating Warners' Publicity on the campaign they put over on Lauren Bacall, a name that has even made this column (the only column in film journalism that can be bribed—and admits it), we would point out that for her next production they must think up a line that is new. They cannot do better than follow the lead of M-G-M and Garbo.

You think up something very ordinary your film idol can do and boost it into a miracle. For instance, there was the sensational news, "Garbo Talks!" A thousand newspaper men could hardly believe it, a million film fans swooned in ecstasy—"You hear that," they said, "she talks!" "Garbo Laughs," more sensation! Yet you or I can talk and nobody thinks it particularly remarkable.

Breathlessly they waited for proof in "Anna Christie," and sure enough there she was. "A whisky with water on the side," she said, just like that. Well, I've been saying that for years and nobody ever takes any notice, not even, in these days of famine, the bartender. Anyhow, M-G-M had proved their point to the extent of some millions of inches of Press space.

They'll Eat It!

THAT'S the secret, then, Mr. Dexter. You have only to hunt around and find Lauren does something ordinary, like eating, for instance, and you can set the film and newspaper world on their ears, providing you can prove it. Just think of the uproar, "Bacall Eats!" "More Gorgeous, Glamourous and Gluttonous than ever in 'Boiled Beef and Carrots'—she eats!" "Bacall Eats! More *gourmet* and *bon viveury* than ever in 'Boiled Beef and Carrots.'" What a sensation, and here we are handing the idea to Warner Bros. on a plate!

WARDOUR STREET has lately been increasingly dissatisfied with lay Press and B.B.C. film criticism. Film people generally agree that constructive criticism has been sacrificed to the anxiety to "knock." Exhibitors' reports agree with the renters. Here a leading distributor gives the case against all too many of the critics, and suggests a novel remedy—the abolition of the special Press show.

Stop the Special Press Shows and let the Critics See Films with an Audience!

By

JOS. FRIEDMAN

Managing Director, Columbia Pictures

I CANNOT remember when there has been so much strong feeling in Wardour Street against the writing of the lay Press critics and the talks of the B.B.C. film experts.

The charge against them is that these people are out of touch with their public. They dismiss the important star-studded film with a sneer and a wisecrack—and the picture goes out and collects enormous popular approval. They praise the introspective, the experimental and the sophisticated opus, and on general release the public turn their thumbs down.

Why is this? In my opinion because the critics see their films in the exclusive little circle of their sophisticated kind, in intimate private theatres or at special Press shows.

And we all of us know the result!

Consider this remark by an eminent critic in a leading national newspaper recently:—

"*Usually the film critic approaches 'musicals' not only with misgivings but genuine trepidation. For him they are mostly screened at half-past ten in the morning,*" *he writes.*

"*By that time, if he is also a working journalist on an evening newspaper, he has done a fair day's work; and after it to be assailed by six swing bands, bevies of Transatlantic beauties with backgrounds in Technicolor, is something of an ordeal.*"

Thus is a critic giving the "low down" in his own words.

Critics rarely, if ever, see films with members of the public present, and so they have no notion of what the public likes.

Can anything be done about this? I think so. In New York and other large cities in America, critics go to see the films they review in very different circumstances, either seeing them on the first night of the run or during the first week of it, during an ordinary public performance.

They seem to me to be much more authoritative in their views because they are able to get an audience reaction, and because they come to know what kind of entertainment their public enjoys.

I feel strongly that our lay Press critics should see their films in similar circumstances.

Of course, I know there are exceptions, but on the whole it is an indisputable fact that British critics seem to have no idea of the tastes of the people for whom they are writing, and therefore are wide of the mark in their judgments in an astonishingly large percentage of cases.

THE critics may well retort that, in any event, what the public wants is not necessarily good. It is the cult of the critics to cry down so-called popular entertainment, like the big musicals, sentimental dramas and boy-meets-girl romances as tawdry, noveletish and unreal.

JOS. FRIEDMAN

But I maintain receipts are the soundest critics. And receipts tell us that when these things are competently done the public enjoy them and obtain entertainment they seek and pay for.

Of course, they must be competently done; and no sane renter will take objection to a hard criticism of a film that he knows isn't up to standard. He will just grin and bear it.

But we in Wardour Street do expect fair consideration to be given to honest effort, even if the subject matter of the film isn't the noblest of drama, the most penetrating of psychology or the most sophisticated of wit.

IN plain language, the critics should cut their cloth according to the pattern.

The present conditions in which the critics see their films, I repeat, give them no opportunity to get to know the pattern. Instead, they aggravate the disease.

The comfortable closed circle of the Press show induces an ever more fastidious sophistication and even a boredom with films. I have heard of critics, on scanning the synopsis, groaning: "Oh, lord, another 12 thousand footer!"

That is the attitude which breeds these flippant, contemptuous and often ill-judged criticisms that we in Wardour Street have every right to resent.

The attitude is fostered, too, by the fact that the lay Press critics see, anyway, only the more important films of the total that are produced each year. They do **not** see, as a trade Press reviewer **does**, the multitude of programme fillers, second features, small Westerns, modest "quota" pictures and simple little "supporting" dramas.

I WOULD like to see all lay Press critics serve a short apprenticeship as trade viewers. It would have a healthy influence.

But most of all I would like to see them watching films in a house full of typical, ordinary filmgoers. And preferably not always in West End theatres, because the West End reception is by no means typical of the reception a film is going to receive from the wider public.

By seeing their films in that manner they would get a "live" reaction and their sense of proportion would be stimulated.

In making these remarks, I must make it clear that I have no personal bias against the critics.

I think all responsible executives would join me in saying: let the critics leave the rarefied atmosphere of the Press show and get out into the invigorating air of the public performance. It would be fairer to our product and the public whom their newspapers serve, and, I think, more interesting to them.

They might even enjoy it!

Re-Issue from the "KINE"

REWINDING the spools once more, we quote a Leader from the KINE. of July 6, 1916:—

"Presiding over the Juvenile Court at the Guildhall a few days ago, Sir John Baddeley was good enough to expatiate at some length on the increase of serious crime amongst juveniles.

"It appeared to him, he said, that most of the boys before him bore good characters—attending Sunday School and belonging to church choirs—but all had the craze to see the pictures. Therefore he was quite sure that the kinema had a harmful effect upon the plastic mind of childhood."

The KINE.'s comment was: "It would be equally apposite to say that the juvenile crime was due to the fact that the boys attended Sunday School or church choirs."

After thirty years the KINE. is still replying in the same accents of exasperated reason to complaints equally preposterous.

"Television Will Not Menace the Exhibitor"

MAY ASSIST THE INDUSTRY

"I SEE no menace to the industry in television," declared Alderman G. W. A. Wright, at a meeting of the Southampton section of the C.E.A.

"To my mind it will be another string to our bow, and it is more likely to assist the industry than be detrimental to it. We must all concentrate on improving our shows in order to take our place in the competitive field of entertainment in the future."

The Secretary (HORACE H. C. MITCHENER) said a member of the Southampton Radio Retailers' Association had written asking if the C.E.A. would support the association in opposing an application which a company had made to the Southampton Corporation for a licence to instal and operate a radio and television relay system in Southampton.

No C.E.A. Opposition

The inquirer, added the secretary, said he understood the C.E.A. had joined in opposition to similar proposals in other parts of the country with considerable success.

Mr. Mitchener said he had written to W. R. Fuller, general secretary, on the matter, and he had replied saying: "We have not opposed applications for radio and television licences, and do not know upon what grounds we could." He asked to be supplied with fuller details so that he could investigate the matter.

No Selfish View

In the course of discussion, Alderman WRIGHT said that his reaction to the matter was that kinema exhibitors were professional entertainment providers and the last thing in their minds, he felt sure, was to adopt a dog-in-the-manger attitude.

If anybody came along with a new invention which was for the benefit and service of the community the C.E.A., he felt, would be the last people in the world to try to deprive the public of an amenity.

If kinema exhibitors felt that radio relay systems were a menace to their industry, it was up to them to improve their programmes. The kinema industry must continue to progress, as it had done ever since 1900.

Television Prospects

Regarding television, the Alderman said film producers were not likely to produce costly films to be televised. The big productions would still be sold to the kinemas and the public would roll up to see them. About a year later people would probably be able to see the same productions on their television sets.

Dudley Corporation Estates Committee has had a petition signed by 1,418 residents in Netherton, protesting against the closing of Netherton Hall as a kinema. The committee has taken no action.

Margaret Lockwood and Vic Oliver are the co-stars in Gainsborough's I'LL BE YOUR SWEETHEART, a G.F.D. release

U.S. and British Concerned at Currency Restrictions

TWO problems at present confronting film exporters in both Britain and the United States are revealed in two news items reaching the "Kine." this week.

The French Government may institute an import quota on films—unofficially estimated in Wardour Street at 60 per cent.

This follows a statement of the Department's concern at the "freezing" of money in foreign trading.

The suggested quota regulations on films entering France is causing considerable concern.

The system may allocate a certain number of films to each country wanting to import pictures.

There is a further rumour that an exhibitors' quota may be instituted in order that French production may be well established.

One question film people were asking in Wardour Street yesterday was: "How will such a regulation affect the programme for expansion in the exhibiting of British films in France and for British production there?"

Pre-war Restrictions

The import quota may operate in relation to the number of films produced for the French home market.

Before the war three regulations governed the import of films into France. They were:

(1) Release of 94 dubbed films (exceeding three reels) for each six months.

(2) Dubbing must be done in France, and,

(3) Foreign films in original speaking versions may be shown in only 15 theatres throughout France (including 5 in Paris).

France being the chief of the liberated countries, her action in the matter will be closely watched by Holland, Norway and other countries.

Accumulation of Credit

At present it is difficult to bring money out of France.

This means a piling up of credit in countries which are unable to allow free export of money, although in cases where foreign companies have established offices, returns can be used to pay salaries and "hold the fort" until economic conditions become easier.

America: "Serious Problems"

The American State Department is quoted in a KINE. cable from New York as being "determined to give the fullest protection to film and other interests in post war foreign trading department."

The Department agrees that the jockeying of exchange to force acceptance of depreciated currencies and "internal regulations based on nationalistic ideologies" are among the most serious problems facing the American film and other industries abroad.

In Wardour Street the feeling is that companies should watch the international currency situation closely—and bring pressure to bear through their trading associations.

Unrestricted currency regulations are realised to be an essential part of film trading.

U's CHIEF IN GLASGOW

Last week Henry Novak, European Supervisor of Universal Pictures of America, visited Glasgow His call, along with Johnny Jacobs, G.F.D. Sales Manager, on Sir Alexander B. King, gave newspaper publicity to his visit.

Glasgow Corporation Health Committee has accepted the following tenders for films for the mental hospitals: Paramount for news films and Pathé for Pathé Pictorial.

WAR HAS MEANT CUT OF 130 FILMS THIS YEAR

"Kine." Cable from "Motion Picture Daily," New York

THE WAR has cut U.S. feature releases by 24 per cent. In the season 1941/42 534 films were made in Hollywood. The figure of releases this season is little more than 400.

THE FEDERAL COURT rules that exhibitors must show accounts to distributors when the latter is suing for alleged misrepresentation of grosses on percentage playings.

REPUBLIC is the first company to find a solution to foreign personnel shortage. Herbert Yates is appointing President James Grainger as head of all foreign subsidiaries with authority to interchange personnel.

JESSE LASKY in an interview, says post-war will bring a new era for independent producers, many of whom are building their own studios. He predicts that eventually all films will be in colour with many processes used.

UNIVERSAL'S Al Daff will re-establish branches or representation in Europe in July. He is now in Lisbon.

UNLIKE LAST WAR, U.S. will keep all seized Japanese and Nazi patents

NEIL AGNEW returns from two months abroad, and when interviewed warns that neither British nor U.S. will be able to flood France and other European countries with films, but will be on quota to protect native industries.

ERNO RAPEE, famed kinema musical director, dies suddenly in New York. He was last with the Radio City Music Hall, New York.

HAROLD LLOYD is returning to films on August 1.

ADOLPH ZUKOR, Barney Balaban, Stanton Griffiths and all other Paramount officers have been re-elected.

Bristol Foresees Difficult Times

More difficult times ahead for kinemas were envisaged in the course of a discussion at the last meeting of the Bristol branch, when a member said that business was declining and that people had not the money to spend that they had during the war; moreover, what money they did have they were saving instead of spending it as freely as they had done.

Sheffield Watch Committee has transferred the licence of the Electra Palace. Fitzalan Square from D. D. Craig to John Hartley Benyon

"Our Exchange Deficit Alone Compels Strong British Film Production Industry"

SAYS GAITSKELL, OF B.O.T., IN SPEECH TO LEEDS C.E.A. MEMBERS

"THE situation—which we paid 20 million pounds annually for imported films in exchange for a very small revenue was a very pronounced reason why we have to build up a strong British film industry."

This phrase was one of the significant points from the address given by H. T. W. Gaitskell, former head of the Films Division of the Board of Trade to the Leeds C.E.A. branch.

Mr. Gaitskell insisted that large-scale producing units were essential to compete with Hollywood. He also said that those who paid had the right to say what they wanted, and that the film industry was not an educational body.

Introducing Mr. Gaitskell, Charles Metcalfe said although he was the Labour candidate for South Leeds, their invitation had no political interest at all, but was inspired by the fact that Mr. Gaitskell had had so close an association with the industry and knew their problems.

A Remarkable Document

Mr. Gaitskell, who emphasised that his speech expressed his personal views only, described the report on the growth of monopoly in the industry as a very valuable document, and he thought that the method adopted in taking evidence, by four independent people not connected with films, was the right one to find out exactly what was happening.

Parts of the report had been criticised, not only by disagreement, which was easy, of course, but because it was said to be inaccurate. By and large, however, he believed it was not an unfair representation of the position, and to his mind they had two things to take care of.

Whatever Government was returned at the election, they would want to see, and that Government would want to see, a prosperous British production industry. Some of them might look at it from the point of view of more British films being foisted on them. He did not mean or imply that.

Export Problem

He pointed out that the country was not in a strong position as to the balance of payments, and to finance the war a large number of foreign investments had been sold. Exports were down a very great deal, and would need to go up to more than they were before the war. The situation in which we paid 20 million pounds a year for importing films, in exchange for a very small revenue, was a very pronounced reason why we had to build up a strong British film industry.

The export of films, he declared, was very important because of the reactions to other British exports. They were an advertisement of British goods.

They had the right to feel, in view of what the country had stood for in the last five years—some of them were tired of being told they were heroes in 1944—that their way of life, not in an obtrusive sense, but just naturally, should be shown on the screen. Whatever Government was in power, that must be established.

Quota No Solution

His own view was that the way to get it was not through the quota system—though he warned them he did not think any Government would seek to abandon the quota system. But that would not give them the exports they wanted. He felt they were on the way to producing films in this country which were worthwhile.

They knew the past history of the quota quickie period, and they knew that good British films were produced before the war. As Britishers they must build up an industry which had a great future.

Frankly, he did not think the British industry could hope to compete with Hollywood unless units of production were on a large scale. He did not think a small company could hope to produce a programme, that is a series of films, which the export market required. Mr. Gaitskell added that he did not want to see a single giant producer.

To provide for healthy competition amongst their own producers it was pretty plain they could not have monopoly, and still less monopoly on the exhibiting side.

That was delicate ground which had been trodden on indelicately very frequently in the councils of the C.E.A. Mr. Gaitskell added that things could not be left to settle themselves. He recalled that the President of the B.O.T. obtained certain undertakings from the larger circuits. The Monopoly Report had representations about continuing these.

When Mr. Dalton met sections of the industry Mr. Metcalfe was there—he gave the impression that these undertakings would continue, undertakings from Mr. Rank, and shareholders of A.B.C., etc., Whether it could be left at that he did not know.

Conciliation Machinery

Reference was made to the introduction of more satisfactory machinery for settling disputes within the trade. Mr. Rowson had been in favour of some sort of machine for settling disputes, and to which exhibitor and renter, when they thought they had not had a square deal, could turn.

The machinery for that purpose had developed in recent years, and he was glad to hear from Mr. Fuller that a great deal of agreement had been reached amongst sections of the industry as to the form this should take.

Ealing's Latest

JOHNNY FRENCHMAN is the latest Michael Balcon production from Ealing Studios. The first Ealing film for Eagle-Lion release, it will be Trade shown on Tuesday, July 10

PROPOSED EDINBURGH FILMS COMMITTEE

Edinburgh Film Guild is proposing that a Films of Edinburgh Committee should be formed for the purpose of putting the capital of Scotland on the screens of the world.

The Edinburgh Corporation is now considering a memorandum which points out that Edinburgh cannot afford to lag behind cities like Manchester and Birmingham or the great cities of other countries in using the screen to make known its products and attractions.

Already numerous Trade organisations, it was stated at the annual meeting of the Guild last week, have indicated that they would welcome such a scheme, and a conference of interested bodies is to be called shortly.

SCOTTISH PRODUCER PLANS EXPANSION

Russell Productions, of Glasgow, is now in the process of reorganisation with a view to tackling bigger work than the documentaries which have been its particular field in the past. Recent recruit to the firm, Frank MacLauchlan, Universal News Service representative in Scotland, has been with the Crown Film Unit for the past 15 months.

The company plans to tie-up with the national groups doing "shorts," and to open a Scottish film studio, where entertainment and interest pictures can be made in addition to the documentaries and industrial pictures on which they are at present engaged.

"Kelvin—Master of Measurement" is a new documentary, now in production for Kelvin, Bottomley and Baird, Ltd., at Hillington, Glasgow, where the company has its works, and at Glasgow University.

Harold Purcell, author of "Lisbon Story," is on the film and co-directs with Jimmy Rogers.

NO SUNDAY BAN ON CHILDREN

It was reported at Thursday's meeting of the Middlesex County Council that in deference to the views expressed by the Council at its last meeting the Entertainments Committee had decided not to enforce a condition providing for the exclusion of unaccompanied children under 16 from kinemas on Sundays.

Originally the Entertainment Committee had reported to the County Council at its last meeting that after receiving deputations from certain religious organisations and from the London and Home Counties branch of the C.E.A., it had decided to impose a new condition on the formal consents to the opening of the kinemas on Sundays to provide for the exclusion of unaccompanied children under 16 years of age on that day.

Charles Boag

The death occurred last weekend, after a long illness of Charles Boag, assistant to Ernest Sinow, the general sales manager of RKO-Radio, at his home, 41, Selvage Lane, Mill Hill, N.W.7.

Associated with RKO-Radio for many years, and prior to that Twentieth Century-Fox, Mr. Boag was a most popular figure whose passing will be received with regret by his many friends.

New Realm Acquires First of Series

New Realm Pictures have obtained the J. G. Taylor production, "After You, Mr. Dickens," for trade show in the near future. This film, 3,100 feet in length, is one of several films now being produced by J. G. Taylor, all of which will be acquired and released by New Realm Pictures.

KINEMA SHARE MARKET IS RATHER BETTER

SECOND thoughts about the Cinema Television-Bush Radio amalgamation led to some selling of Cinema Television 6d. deferred shares, which fell 1s. 3d. to 8s. 6d.

But P.C.T. preference issues were unaffected by the increased profits disclosed by the preliminary results.

The general tendency of the kinema share market was rather better than of late. Among the big groups, A.B.P.C. ordinary rose 3d. to 20s. 9d., and the 6 per cent. pref. 9d. to 27s. Gaumont-British 10s. ordinary were up 6d. at 20s., and the 5½ per cent. pref. 4½d. at 23s.

Odeon, on the other hand, continued a dull market, and lost 1s. 6d. at 37s. 6d., although the pref. were 6d. harder at 26s.

Elsewhere Madam Tussauds £1 pref. ordinary jumped 1s. 6d. to 24s., while Moss Empires at 40s. 9d. compared with 40s. a week earlier. P.C.T. Construction 7 per cent. pref. were 3d. higher at 27s. 3d., but Sound City 6 per cent. pref. lost a similar amount at 15s. 3d.

SHARE MARKET

	This Week.	Movement
African Theatres Ord. ..	71/-	— -/3
Assoc. Brit. Pic. Corp. 5/- Ord.	20/9	+ -/3
,, 6% Pref.	27/-	+ -/9
,, 4½% Debs. ..	£106½	+ 10/-
A.P.P.H. Ord.	27/6	—
Brit. & Dom. Films (12/-)	21/- ..	—
Brit. Lion 7½% Pref. 10/-	13/3	—
Capital Prov. News 5/- ..	5/1½	—
Cine. Television Dfd. (6d.)	8/6	— 1/3
Dufay-Chromex 5/- Ord.	4/-	—
Gaumont British Ord. 10/-	20/-	+ -/6
,, "A" Ord. (5/-) ..	10/1¼	+ -/1¼
,, 5½% 1st Pref. ..	23/-	+ -/4½
,, 4½% Debs.	£102¾	— 5/-
General The. Prefd. (6/8)	12/6	—
,, 6½% 1st Mort. Deb.	£105	+ £2
Kinemas (5/-) Ord. ..	8/6	— -/3
Mde. Tussaud 1/- Def. ..	3/6	—
,, £1 Prefd. Ord. ..	24/-	+ 1/6
Moss Empires £1 Ord. ..	40/9	+ -/9
,, £1 Cum. Pref. ..	23/7½	—
Odeon 5/- Ord.	37/6	— 1/6
,, 6% Pref.	26/-	+ -/6
,, 5% Debs.	£104	— 15/-
P.C.T. 10% Cum. Pref. ..	35/-	—
,, 7½% "A" Pref. £1	31/-	—
,, 7½% "B" Pref. ..	30/-	—
,, Const 7% Pref. ..	27/3	+ -/3
Scophony (5/-)	5/4½	—
Sound City (Films) 6% Pref.	15/3	— -/3
Stoll Th. Corp.	17/-	—
Twentieth Cent. Ord. (5/-)	3/10½	—
,, 6% Pref. (10/-) ..	7/7½	—
Union Cinemas 1st Pref. ..	22/3	—
,, 2nd Pref.	22/-	—

£1 shares unless otherwise stated.

P.C.T.'s PROFIT UP

For the sixth year in succession Provincial Cinematograph Theatres is paying a dividend of 15 per cent. less tax on its £500,000 ordinary capital.

Net profit for the year to January 31 last rose £14,723 to £192,269.

The veranda of the Plaza, Preston, was damaged by a motor lorry on Thursday. The iron frame of the veranda was wrenched from the wall. No one was injured.

Television Station on Mountain Top Near Hollywood

Continued from page 3

panies were now technically r[illegible] with big developments prom[illegible] within a year. Some of thes[illegible] velopments are highly spectacu[illegible], and some of the claims may not be justified by results.

Paramount's subsidiary, T[illegible] vision Production Inc., which co[illegible] trols the U.S. rights of the Brit[illegible] Scophony process, and RCA bot[illegible] claim to have definitely develope[illegible] full screen television and both plan[illegible] theatre installations next year at the latest.

Klaus Landsberg, director of television for Paramount's subsidiary, plans to build a large transmitting station on top of Mt. Wilson, near Los Angeles, as soon as material is available.

Meanwhile a programme is being operated twice weekly from Hollywood Station W6KYZ, broadcasting shorts, news and puppet shows which are non-competitive to local kinemas.

The long-range policy of the company will restrict full-scale television shows and feature length star attractions to theatre wavelengths only.

News, non-theatrical shorts and trailers to attract private televisors to theatres will soon reach home receiving sets, it is claimed here.

Scene from BEWARE OF PITY, now in production by Two Cities

Dufay-Chromex is Wiping Out Losses and Reducing Capital

DUFAY-CHROMEX, manufacturer of Dufay Colour and Cinecolor Process of colour photography, is wiping out losses and unrealisable assets amounting to £431,146.

To do this the directors propose that the ordinary share capital be reduced from £709,750 in 5s. shares to £319,387 10s., by writing off 2s. 9d. per share, and £40,783 10s. be taken from reserve.

The resultant 2s. 3d. ordinary shares will be converted into 2s. stock units.

In addition, ordinary shareholders are to be asked to give up £35,487 of their reduced stock to first preference shareholders and to the guarantors of the dividend on the first preference shares—Spicers Investment Trust.

The first preference shareholders are to get £23,987 and the guarantors £11,500.

Fixed dividend on the first preference shares is in arrear since February 1, 1940, and amounts as at February 1, 1945, to £54,000 gross, or £27,000 net after deduction of 10s. in the pound tax. It is proposed that all arrears shall be cancelled, but that capital rights shall remain intact.

First preference shareholders shall also surrender their 6 per cent. participating rights, for which they will receive the £23,987 of ordinary stock from the ordinary stockholders.

The effect of the scheme will be that, after providing for the 6 per cent. fixed cumulative preferential dividend and the 6 per cent. non-cumulative dividend, the balance of the profits determined to be distributed will be available for the ordinary shareholders.

Although Spicers Investment are owed £20,587, they release their claims for £11,500 of ordinary stock.

The directors are of the opinion that after giving effect to the scheme the reduced book value of the assets will more properly represent the value of such assets.

In order to carry out the company's programme of post-war expansion, it is intended to make a further issue of ordinary capital when official permission can be obtained. Ordinary shareholders will be given first opportunity to subscribe.

The directors unanimously recommend the proposals, and the Association of Investment Trusts have indicated that their members are prepared to support the scheme.

Meetings to make the necessary changes will be convened for July 25 next, to be held immediately after the annual general meeting. The accounts to September 30, 1944, will shortly be issued. They will show a profit of £57,719, which the directors recommend shall be carried to reserve.

New Private Companies

Wernher and Coupland.—Registered June 23. Capital, £9,000 in 9,000 shares of £1 each. Sportsground proprietors, theatre and kinema owners. The directors are: Eric N. Wernher, "Fourwinds," Sandbanks, Dorset; Thos. E. Coupland, 5, Elgin Road, Lilliput, Dorset (both directors of W.J.C. Amusements, Ltd.). Registered office: 8, Upper Norwich Road, Bournemouth.

Cockroft Bros.—Registered June 23. Capital, £500 in 500 shares of £1. Proprietors of dance halls and film shows. The first directors are: Geo. E. Cockroft, Tudor Drive, Dudley, Leics; Milford F. Cockroft, 306, Leicester Road, Wigston Fields, near Leicester (both directors of Cockroft Cinemas, Ltd., Cadby Cinema, Ltd., and Birstall Cinema Co., Ltd.). Registered office: 24, Corridor Chambers, Market Place, Leicester.

Riddick String Orchestra.—Registered June 14 as a company limited by guarantee without share capital. Performances of orchestral and other music, theatrical managers and kinema proprietors. The first directors are: Albert V. Page, C.A., 28, The Parade, Epsom; Geo. Bixley, 36, White Horse Drive, Epsom. Solicitors: Godfrey Warr and Co., E.C.3. Registered office: 6, Gt. Marlborough Street, W.1.

HAYS CODE: BRITISH FIRMS INTERESTED

Continued from page 3

approval of British and American scripts is seen as a possible outcome of recent conversations.

British producers may ask for American advice on the suitability of stories and treatment—just as a number of American companies already avail themselves of similar advice from the B.B.F.C.

Independent producers were on the whole not anxious to comment on the position at this stage.

A representative opinion was given by Michael Balcon, head of the Ealing Studios.

When asked whether he favoured the idea that the British industry should link up with the Hays code, he replied:

"I have two immediate reactions. First of all I take it for granted that Mr. Rank had something specific in his mind which he will communicate to us when he gets back. Therefore I naturally prefer to wait to hear what he has to say before making up my mind.

"Secondly. In broad theory I am certainly not in favour of a code which presumes to make cuts in the text of Henry V. However, the situation will be cleared up when members of the Association meet the President on his return from America."

Lanec Florrie?

Bernard Freedman

To the fishermen of Trevannick, the tough old Breton widow is as familiar a sight as her fishing boat is in Cornish waters. "Poaching old faggot"—Nat Pomeroy★ Harbourmaster of Trevannick, called her—but he and the rest of the village had cause to change their minds about Lanec Florrie.

FRANCOISE ROSAY

the GREAT FRENCH ACTRESS is LANEC FLORRIE
in EALING STUDIOS' NEW FILM for EAGLE-LION distribution

JOHNNY Frenchman

PRODUCED BY **MICHAEL BALCON** DIRECTED BY **CHARLES FREND** SCREENPLAY BY **T·E·B·CLARKE**

★*TOM WALLS plays Nat Pomeroy, with PATRICIA ROC as his daughter Sue*

C—9-12

"I'll be S

Seeing You"

DISNEY'S "BIG THREE"

ARE MAKING BOX-OFFICE HISTORY AT THE "NEW GALLERY".

THEY'VE COMPLETED SEVEN GREAT WEEKS

and still going on!!!

SUNDAY PAY IN I.O.W.—PORTSMOUTH WORLD PREMIERE—BAD CHARITY ARRANGEMENTS — ELECTION CAMPAIGN — FILM HIRE TOO HIGH

PORTSMOUTH

Local Exhibitors Want Sunday Opening to Commence at 4.15 p.m. Despite Wartime Regulations Which Allowed 2.30 Programme

BADLY MANAGED COLLECTION— NO BOXES FOR SEVEN WRENS

PORTSMOUTH and Isle of Wight Branch meeting last week decided to revise its application on Sunday opening hours and to ask for permission to hold performances from 4.15 to 10.30.

During war-time regulations, Portsmouth kinemas opened at 2.30 on Sundays; their original licensing hours were from 4.45 to 10.30.

When the emergency regulations were withdrawn and exhibitors were to revert to their original times the local Watch Committee recommended that they should be altered to 2.45 to 10 p.m.

The City Council was then swayed by a deputation from the Rural-Decanal Conference and sent the matter back to the committee for reconsideration.

At last week's branch meeting CHARLES CLARKE said he attended the meeting of the City Council and was surprised to find that an application had been received from the Churches that the council should receive a deputation.

The deputation was not actually opposed to the Sunday opening of kinemas, but they argued that if the kinemas were opened at 3.0 the children would be kept away from the Sunday Schools.

The arguments were received with applause, and it was quite obvious that they had the sympathy of the majority of the council.

Coun. F. J. SPICKERNELL said that the council would not encroach on Sunday School hours in determining S.O. time.

F. B. B. BLAKE said that if they were allowed to open at 4 o'clock that would not conflict with the Sunday Schools.

T. MOFFAT pointed out that although the kinemas had been opening on Sunday afternoons under the emergency regulations, local Sunday School attendances showed a big increase during 1944 over 1943.

B. B. BLAKE moved that a further letter be sent to the Watch Committee asking them to submit a new recommendation to the City Council amending the S.O. hours to 4.0 to 10.30, and F. PITT seconded.

Eventually, the proposition was withdrawn in favour of another by Mr. CLARKE that times of opening should be from 4.15 to 10.30. Coun. F. J. SPICKERNELL seconded and this was carried.

Sunday Wages

A LETTER was received from A. J. W. STEPHENS, local secretary of the N.A.T.K.E., stating that when he was in the Isle of Wight recently he was asked why the employees there were not receiving the same pay for Sundays as those in Portsmouth, as they were under the impression that the amended agreement recently entered into for Portsmouth also covered the Isle of Wight for Sunday performances.

The Secretary, A. DANIELS, stated, however, that the supplementary agreement was for Portsmouth and district only, and pointed out that the Sunday opening of kinemas in the Isle of Wight was a war-time measure only.

The secretary's letter was approved.

PROGRESS was reported in regard to the proposal that a world première of a British production should be held at Portsmouth in aid of the Lord Mayor of Portsmouth's Charities Fund.

The SECRETARY stated that the sub-committee had waited upon Ald. A. E. Allaway to discuss the arrangements.

A letter was received from the Lord Mayor, thanking the branch for their kindness, and especially Arthur Rank for placing one of his theatres at the disposal of the branch

F. HEWLETT said it was hoped to hold the première towards the end of August or the beginning of September.

Unsatisfactory

A LETTER was received from E. H. Lundy, Gaumont-British director of theatres, complaining that the local arrangements made for the kinema collections for the Royal and Merchant Navies' Fund Week were far from satisfactory.

Many theatres which had agreed to help received no collecting boxes and no personnel turned up.

Mr. Lundy added that seven Wrens appeared at one of the G.-B. theatres on the opening evening, but without boxes. Eventually, a few tins were procured and a collection was made when the house dispersed at 9.15. No collectors were seen for the rest of the week.

CHARLES CLARKE said that the whole thing was most unsatisfactory, and the Secretary stated that the matter was mentioned to the Lord Mayor.

Elizabeth Taylor and Lassie the dog, in M-G-M's HOLD HIGH THE TORCH, a forthcoming offering

E.T. Queries

CORRESPONDENCE was received from the General Secretary, W. R. Fuller, with regard to the Entertainments Tax Campaign, and it was arranged that members of the branch should interview all the General Election candidates in Portsmouth, South Hants and the Isle of Wight.

The members concerned were asked to submit their reports to the secretary,

CHARLES CLARKE reported on General Council matters and drew particular attention to the fact that the cost of film hire was increasing.

It was felt, he said, that something should be done to bring it down to reasonable proportions and the matter had been referred to the General Purposes Committee.

He appealed to members to let him have any information which might be useful.

F. B. B. BLAKE said there was a unanimous feeling that film hire was too high, but one of their difficulties was that members kept their knowledge to themselves instead of pooling it for the benefit of all.

Notification was received that Frank Spickernell had been appointed as the member for the Tivoli, Copnor, Portsmouth.

J.C.C. PROCEDURE MAY SET ASIDE THE BRISTOL BRANCH DECISIONS

DOUBT was expressed whether the decisions of the Bars Committee of the Bristol Branch would stand in view of the new procedure laid down for the J.C.C. It was emphasised, however, that the essence of the new arrangement was for the members concerned to endeavour to effect a local agreement. F. G. W. Chamberlain presided.

A. B. ATKINSON remarked that it seemed there were people in the country who did not want the bars lifted. They wished to stick to their bars.

No Circuit Parity

E. HARRIS said he agreed with Mr. Atkinson. In his own case he had never yet been able to book a film for a first run at his kinema in Bath, owing to the action of the circuits. He was barred at his Chippenham theatre by Bath, and could not run a picture there until it had been shown in Bath; yet at another theatre in Chippenham, a circuit house, on two occasions films had been shown before they were exhibited in Bath.

Coun. G. REES thought the complaint made by Mr. Harris should be investigated.

E. C. ROGERS suggested that it should be referred to the branch Bars Committee.

The report of the committee was adopted.

Cross-over Carriage

A MEMBER complained that he had been charged carriage both ways for a cross-over film, and he asked if this was right.

The CHAIRMAN said when it was a cross-over and the film was sent to another kinema he should only pay carriage one way.

In the case of a first-run film coming from a renter's depot carriage would have to be paid both ways.

Electrical Tests

THERE was little discussion on the delegates' report.

Mr. REES, commented on the proposed revision of the electrical section of the safety regulations.

The CHAIRMAN said at Bristol the authorities had the whole of the electrical equipment at the kinemas tested; if any fault were discovered it had to be put right. He thought it was useless to kick against it.

N.A.T.K.E. S.O. Plans

A request from the local branch of the N.A.T.K.E. for consideration of proposals regarding Sunday conditions in the branch area outside Bristol was deferred for a month.

BRISTOL

Meanwhile a meeting of exhibitors in the towns mentioned with the application will be held.

No Films for Community Centre

A REQUEST was made by J. W. Andrews for the branch to reconsider the question of the supply of films to the Corsham Community Centre. The existing kinema at Corsham, the Regal, was represented.

The meeting decided to uphold the former decision.

Cox Leaves the Trade

THE resignation of V. E. Cox, of Clevedon, who has sold the Clevedon Picture House, was received.

Coun. REES and other members also paid their tribute to Mr. Cox.

Mr. Beckett, of Pewsey, was elected to succeed Mr. Cox on the branch Bars Committee.

Turned Down

APPLICATION from the M. of I. for permission to show slides to publicise the Grow More Food Campaign was rejected as was a similar request from the Royal Hospital for Sick Children, which also wished to take collections in the foyer.

A new member, the Ashton, Bristol, proprietor, Mrs. Justin; nominee, R. Gregory, was announced, and also two changes in nominees, E. C. Pearce, for the Rex, Bedminster, and V. French for the Whiteladies, Clifton, Bristol.

The next meeting was arranged for July 25.

D

FILM HIRE HURTS SMALL THEATRES—NO CUT PRICE MATINEES—THANKS FOR TRAINING FILMS—WIDER C.T.B.F. AID—QUOTA IN REVERSE

"Film Rental Prices Must be Reduced Now if the Small Exhibitor is to Have a Chance Against High Taxation"

WEST LANCS

IN view of the smaller receipts at kinemas in the branch area, the West Lancashire C.E.A., at its summer meeting, held at the Tower, Morecambe, on Friday, passed a resolution calling on the General Purposes Committee to give special consideration to the position of small exhibitors and to press for a reduction in film rentals.

The relative absence in the branch area of bargain matinee prices was reported, and a letter from Reginald C. Bromhead revealed the extension of facilities offered by C.T.B.F. Complaint was made of an attempt to block book American films as a condition of sale for British quota product.

HENRY SIMPSON, who presided, said small exhibitors were often asked to pay 50 per cent. for films which often were not worth more than 25 per cent. Even reissues had crept from 33 per cent. to 40 per cent., and there had been cases where 50 per cent. had been wanted. If demands for these high percentages continued, the position of the small theatre owners, and there were many in the West Lancashire area, would become unbearable.

Demand for Six-Day Bookings

W. ONDA (Preston) said inflated percentages were only one part of the trouble. He had experience of renters quoting 50 per cent. and insisting upon a week's booking; they were not satisfied with a three-days' contract. That was a serious development which had an adverse effect on receipts. When protest was made against rental terms, the renter sometimes insisted on an accountant's certificate of returns covering a period of three years. The renters must have that information without putting exhibitors to so much trouble.

Small Theatre Economies

"Returns of that kind are not everything that matters," replied Mr. SIMPSON. Overhead charges of a kinema might be very high or very low. One theatre paying a high percentage for its films might produce a satisfactory return, when a small theatre taking up to £150 a week would have no earthly chance on 50 per cent. terms. Probably the bulk of exhibitors were in the £150 a week class. Deduct from that £150 entertainment tax at 40 per cent. and there was left a balance of £90, of which £45 went in film hire. How could adequate wages be paid or proper provision be made for other expenditure from such a small net income?"

Mr. Simpson then moved, and Mr. ONDA seconded, the resolution summarised in the opening paragraph of this report, which was passed.

It was stated the resolution would be forwarded to the General Secretary for submission to the General Purposes Committee. At a later date the film rentals question would probably be considered by the J.C.C.

Joan Fontaine, Walter Abel, George Brent, Don Defore and Dennis O'Keefe in Paramount's AFFAIRS OF SUSAN

Matinee Prices

THERE was a brief discussion on bargain matinée prices. H. SIMPSON said no one wanted to see a return to the days of cut-price matinées. At the General Purposes Committee it was felt that exhibitors should get away from what was described as the "jam-jar stage" of low admission prices. Were there any cases of low matinée admission prices in West Lancashire?

The case was mentioned of a small theatre at Cleveleys where for matinées the prices were 6d. and 1s. and for evening performances 6d., 1s. and 1s. 9d. The exhibitors concerned explained the matinées were mainly patronised by elderly retired people of meagre means. As there were no patrons for the 1s. 9d. seats in the afternoons, it was decided to adopt the two-price tariff, which meant that patrons who paid 1s. could, if they wished, sit in the 1s. 9d. seats.

The SECRETARY: Have you had any complaint from any members of the C.E.A. in your area?

F. GRIBBLE: None whatever. There are only three adult matinées per week.

L. B. FANCOURT said the fact remained that at the matinée 1s. 9d. seats were sold for 1s. This was definitely the start of a cut price.

Mr. GRIBBLE said this arrangement had operated during four out of the five years he had been at this hall.

The CHAIRMAN: 1s. 9d. is a most unpopular price because of entertainment tax.

J. ATROY did not consider the Cleveleys instance was a bargain matinée.

The CHAIRMAN: What we are all dreading is the half-price matinée, or what were called shopping matinées.

It was stated that in another situation there had been a price adjustment from 7d. to 6d., since all the seats in the balcony and circle at matinees were priced at a uniform figure.

The meeting felt conditions in the West Lancashire area were satisfactory.

A Signal Tribute

THANKS for T. F. Crowther's great help in allowing the use of his theatre (the Empire, St. Annes-on-Sea) for the showing of Army training films was expressed by Lt.-Col. Campbell, of Signals, 38th Infantry Division, who in enclosing a cheque for £5 5s., said:

"As a mark of appreciation, I shall be glad if you will accept the enclosed donation to your Trade association benevolent fund. Our thanks also go to your operator, Mr. Brook, and I have pleasure in asking him to accept the enclosed (a cheque) as a token of our thanks for his work on our behalf."

The CHAIRMAN read this letter to the meeting, and accepted from Mr. Crowther the cheque for £5 5s. to be forwarded to the C.T.B.F.

C.T.B.F. Aid Extended

A letter was read from R. C. Bromhead explaining that the Board of Management of the C.T.B.F. had considered the question of extending the assistance to members of the industry in the two following categories:

(a) Elderly employees who had carried on during the war period and who had been compelled to retire with insufficient means of subsistence.

(b) Cases of hardship to members of H.M. Forces during the period between demobilisation and reinstatement in industry.

J. F. DOBSON said any genuine case of difficulty and hardship would be treated "most generously."

J. ATROY asked what was the qualifying period necessary to sustain a claim on the C.T.B.F.

Mr. DOBSON: There is no definite period. Each case is dealt with by the Management Committee on its merits. Inquiries are always made into the applicant's circumstances.

Mr. ATROY said he was aware of a case where assistance given might have been justified. Personally, he was of opinion that no one should be helped from the Fund unless he had been connected with the Trade for at least months.

"Quota Act in Reverse"

"IF this is not a case of the Quota Act in reverse, I would like to know what is," said HENRY SIMPSON in reporting he had been visited by the representative of a British firm who offered him one or two good pictures available for quota and a few reissues that the theatre could play with credit, provided a deal with three British films and three American films. To his astonishment the proposed transaction was turned back by the London office of the firm, no concern to the local manager. There was intimation that if he (Simpson) wanted the quota pictures he must take the three American films. He would mention the name of the firm at the next meetings he would attend in his area.

Trading on such lines ought to be looked into. It was amusing, to say the least, quite apart from the serious aspect, that a British firm could act thus. "The only way to get British pictures is by also taking American pictures." This firm had some good British pictures, but if exhibitors were expected to have second- and third-rate American films foisted on them to enable them to get the good ones.

Continued on page 28

SOUTHAMPTON SUB-SECTION'S FIRST MEETING FOR TWO YEARS—
INCOME TAX—REDUCING ADMISSION PRICES—MEETING THE MAYOR

SOUTHAMPTON

"Government Can Only Continue Drawing Millions in E.T. if it Reduces Actual Amount of Taxation on Each Seat"

AN early reduction of tax on the kinema, beer and tobacco—the working man's three essential "luxuries," as he described them—was advocated by Alderman George W. A. Wright, at a meeting of the Southampton sub-section of the Hampshire and East Dorset branch, C.E.A.

Alderman Wright, who was authorised to interview candidates in the Southampton and adjacent divisions, indicated the arguments he proposed to employ.

He pointed out that the success of the industry had been due to the provision of first-class entertainment at such a reasonable price that it could attract the public not in thousands but in millions.

350 Per Cent. Tax Increase

Before the war the Entertainment Tax on a 1s. 0½d. kinema seat was 2½d., making a gross admission charge of 1s. 3d. During the war the tax had been increased by no less than 350 per cent., so that the 1s. 0½d. seat now yielded no less than 8½d. to the Government, making the gross admission 1s. 9d.

"If the Government is to reduce taxation in the immediate post-war years," he said, "I contend that they should first study the working people who form the great majority of the public.

Workers' Three Essentials

"Reduction of the Income Tax from [illegible] the £ will not greatly benefit [illegible] of working men and women, but if the Government will first reduce the tax [illegible] the working man's three essential luxuries—the kinema, beer and [illegible] it will greatly alleviate the heavy burden of taxation which rests upon the [illegible] of the people."

Alderman Wright went on to say that [illegible] the standard rate of wages was [illegible] duced, discontinuance of Sunday [illegible] night work and overtime would be [illegible] very severely by the working cl[illegible].

"Maintenance of a high scale of prices for [illegible] kinema seats through the incidence of [illegible] high Entertainment Tax would result in a great reduction in attendances at [illegible] emas.

Penalise Everyone

"What will mean," he declared, "that the Government will lose, the exhibitor will lose, and the family man will also lose his regular entertainment. If the [illegible] of kinema seats still remain in the [illegible] to 3s. 6d. range owing to the non-[illegible]tion of the Entertainment Tax, the [illegible]ing man and his family will be able to visit the kinema only about once a [illegible]rtnight, instead of once or twice a week, as at the present time.

"If the Government is to continue to [illegible]ve a large percentage of its present revenue of nearly £40,000,000 a year from the 4,500 kinemas in this country it can [illegible] be made possible by reducing taxation and enabling kinemas to charge [illegible] lost prices of admission, thereby still catering for the millions."

Reduced E.T. Benefit

Alderman Wright added that this would result in a constant source of revenue to the Government, enable the kinema industry, including the film producers, to progress, and allow the mass of the people to enjoy their full share of regular entertainment, of which they would be deprived if the Entertainment Tax remained at its present high level.

Alternate Branch Meetings

AT the outset of the meeting, which was held at the Forum (A.B.C.), Southampton, Alderman Wright explained that he had called the meeting because the Southampton sub-section had not met since March, 1943, and he felt that there were a number of local matters, which did not really concern the full branch, to be discussed.

Alderman Wright was unanimously elected chairman of the sub-section.

BERNARD L. MAYER (Palladium, Southampton) asked why the decision reached by the branch some time ago to hold branch meetings alternately in Southampton and Bournemouth had not been adhered to.

He said it was extremely difficult for many of the Southampton members to attend the meetings in Bournemouth, with the result that they could take little part in the affairs of the branch unless the meetings were sometimes held in Southampton.

On the proposition of Mr. MAYER it was unanimously resolved that the Southampton sub-section should recommend the branch to observe the decision that the monthly branch meetings should be held alternately in Bournemouth and Southampton.

Welcome the Troops

IT was reported that the Mayor of Southampton had invited local exhibitors to give support to his Homecoming Fund for members of the Forces, and to co-operate by allowing slides to be shown in their theatres advertising functions being held on behalf of the fund.

It was agreed to recommend members to support the fund and to display slides appealing for public support, but not advertising actual functions.

The CHAIRMAN offered to prepare slides and bear the cost, so that no expense would fall upon the fund. GEORGE H. CLEMENT offered to distribute the slides to the various theatres.

The meeting concluded with a vote of thanks to Robert Burns, manager of the Forum, for the arrangements for the meeting.

NEW TWO CITIES EXECUTIVE

F. Del Giudice, managing director of Two Cities, says that as William Sistrom is concentrating on producing individual films for Two Cities, Herbert Smith has been appointed production executive, organising all the technical facilities for the various units.

Smith, who for many years was a director and production supervisor at the Beaconsfield studios, takes over this position under a long-term contract with Two Cities.

The present productions requiring the facilities under his control are the Technicolor "Men of Two Worlds," "Carnival" and "Beware of Pity."

Peggy Anne Garner and Mona Freeman in 20th-Fox's JUNIOR MISS

"FILM MUTILATION GETS MORE AND MORE SERIOUS," SAYS BRANCH

AS soon as it was made known that the Entertainments Tax was to be the C.E.A.'s General Election policy, the Devon and Cornwall branch got active with very gratifying results, according to the secretary (C. Halderson Rundle). The increasing seriousness of film mutilation was also discussed and complaints were made to the film renters and the C.E.A. on the subject.

In the majority of cases candidates had expressed the opinion that the Entertainments Tax should be reduced at the earliest possible moment in view of the entertainment provided for the masses of the people by kinemas.

In one instance a candidate had signified his support for British films and hoped that progress could be made in connection with their export, in view of the Government's announced intention to try and regain markets for our goods overseas.

Only in very few instances were candidates not very sympathetic, although in West Cornwall one or two Labour candidates had been inclined to regard the Industry as a capitalistic monopoly.

The CHAIRMAN (Coun. Leslie G. Hill) said he considered the branch was doing a very useful job of work, and he was sure the Association, through head office, would be very glad of it when all details were tabulated and forwarded.

Film Mutilation

REFERENCE to the hope that film stock would become a little easier and the fact that exhibitors had found an improvement in films in the last few months drew a protest from R. LONG, who complained strongly of the very bad state in which some British films were sent to him.

"In one lot I received," he said, "there were no beginnings or endings, and my business was killed for three weeks. Practically every part faded in the middle of speech."

He emphasised that he took the matter up with the renters and stated that he wanted a copy which could be shown and could not accept a copy of any films unless the firm could guarantee it was a film which could be shown. Only a week ago he received a British film, and in the first 30 to 50 ft. there were 17 pieces from about two to six feet long wrapped around. If those were British films, they could not do anything surer to kill the Industry.

J. O. PARKER and H. B. MATHER both stated they had had similar experiences with very bad joins in some films.

Complaint to Renters

On the proposition of P. MYOTT, it was decided that a letter should be sent to G.F.D. and also to the General Secretary pointing out the badly damaged condition in which films were coming into the Devon and Cornwall area.

C. J. BURROW stated that he frequently received complaints from patrons asking why films were always cut. Sometimes part of a film was missing when he received it.

H.G. Liaison Officers

The CHAIRMAN reported that the liaison officers had completed their duties in a military capacity, but they had agreed to carry on as civilians. The work involved would be less than they had to do formerly, but they still wanted to help the War Office while the war with Japan was on. It was hoped that the question of petrol supplies and incidental expenses for the work would be agreed.

Leslie Hill's Bereavement

Sympathy was expressed with the chairman in the death of his father, who was stated to be one of the veterans of the Association, having started as an amateur over 30 years ago and later becoming associated with the Industry on a commercial basis.

The CHAIRMAN welcomed Mr. Long, Jun., back on his release from a German prison camp after five years. Mr. Long was captured in the early days of the war when serving with the Merchant Navy.

Welcomes were also extended to Mr. Prodgers, area supervisor of A.B.C., and to Mr. Booth, of the Odeon circuit.

U.A.—*Kine.* "Fifth Chair" Contest Starts This Week

These Ideas will Help you to Win One of the £150 in Prizes

By THE SHOWMAN

READERS of the KINE. should start preparing their campaigns now for United Artists "The Fifth Chair," which is generally released on Monday. U.A., in conjunction with the KINE., is offering readers £150 in prizes for the best exploitation stunts put over for this film.

The contest is open to all managers, and the prizes are: First, 50 guineas; second, 25 guineas; third, 15 guineas, and ten consolation awards of five guineas each.

A Treasure Hunt

"The Fifth Chair," starring Fred Allen, is the story of a treasure hunt, how a poor nephew is left five chairs by his rich uncle, who, before he dies, hides a fortune in the seat of one of them.

The cast has obvious box-office appeal. Look who play the parts of Allen's rivals for ownership of the chairs: Jack Benny, William Bendix, Binnie Barnes, Robert Benchley, Jerry Colonna, John Carradine, and guest stars Don Ameche, Victor Moore and Rudy Vallee.

Create the Spirit

Those of you who are regular readers of the Showmanship feature will realise what is wanted for the contest—originality and ingenuity. Go all out to build up a campaign that creates the crazy atmosphere of the film, a campaign that can be made to break all your house records.

The extended London run with its daily queues at the Pavilion is proof of the quality of "The Fifth Chair." Make sure that your patrons don't miss the enjoyment of this clever comedy.

Campaign Book

United Artists is doing all it can to help you put over the picture. There are two quad crown posters to choose from and, in addition, a poster suitable for display in the foyer.

The campaign book will give you a lot of good ideas.

For example, there is the obvious treasure-hunt stunt and the tie-up with furniture makers.

Two ideas which I rather like are the limerick contest and the suggested lines for inserting in the classified ad. page of your local paper. Then there is the idea of running a contest in which competitors have to relate the funniest incident they can remember.

How to Enter

This is how you enter the competition.

Send your ideas to The Showman, KINEMATOGRAPH WEEKLY, 93, Long Acre, London, W.C.2.

You do *not* have to be a member of the KINE. Company of Showmen to enter the "The Fifth Chair" contest. Any reader can enter.

At the end of the first-release bookings, probably in November, the entries will be judged by David H. Coplan, managing director of United Artists, Ben Henry, representing producer Jack H. Skirball, and myself.

Don't forget, we will judge your entries on the evidence you forward, and on the originality shown. Don't forget to mark each part of your entry with your name and address. Now start working out those bright ideas!

George Weltner who succeeds John W. Hicks, Jnr., as president of Paramount International Films and head of the foreign department. He was Mr. Hicks first assistant for 11 years.

PARAMOUNT STARTS STAFF "PEP" CLUB

Now that Paramount's London personnel are again at the company's head offices, following the evacuation of several departments during the European war, a social club for the staff has been formed.

It is known as the Paramount "Pep Club," the president is David E. Rose, managing director of Paramount, and the following are vice-presidents: Fred Hutchinson, general sales manager; P. D. Cornwell, secretary of the company; T. C. Reddin, director of publicity; Frank Farley, story and research department; and E. A. Davis, legal department.

The activities of the "Pep Club" include swimming, table tennis and other sports; music and dramatics.

The Biggest

Supporting Feature Hit of the Year

The Big City

3520 feet. British Quota.

A Federated Film

Trade Show

Studio One, Friday, July 6, at 11 a.m.

THE Trade Show of the Week.
The only one

'TEDDY' RUSH RESIGNS AT LEEDS

25 Years as Branch Secretary

THE resignation of Teddy (E. M.) Rush, for twenty-five years secretary of the branch, was accepted with regret at last week's meeting of the Leeds Branch of the C.E.A.

The Branch chairman, CLAUDE WHINCUP, told his colleagues that Mr. Rush had to take this course immediately owing to health reasons. His eyesight was failing and a rest had been urgently advised by his doctors.

Mr. Rush had rendered invaluable service to the branch for so long, and would be difficult to replace. More he would not say at the moment; there would be later opportunity of doing so, perhaps in September, when they could show their appreciation in a practical form.

E. M. RUSH

C. P. METCALF and HARRY HOPKINS joined in expressing how much Mr. Rush had been appreciated, as one to whom members could readily turn to for advice.

A suggestion was approved that members should be invited to send in suggestions for a successor. The matter was deferred until the next meeting.

E.T. Campaign

THERE was a long discussion on the policy to be adopted *re* approaching Parliamentary candidates *re* the Entertainments Tax position.

Eventually it was agreed that as circuits were making approaches in many towns and had made advances in this direction, efforts should be made quickly to appoint conveners in other outside areas, so that small deputations to wait on candidates could be arranged.

Messrs. Whincup, Hopkins, Metcalf, Gummersall, Cleminson and Chant were appointed a committee to deal with situation in Leeds.

Poster Prices

CONCERN was expressed at the rise in poster advertising, and doubts were passed in many quarters at the value of this form of advertising on the basis of war time experience. There was a feeling that kinema posters on general sites were lost, and that only solo or composite sites had real value. There was general agreement that increased charges would not be met by exhibitors.

Bars Discussed

FOR the first time since the bar question was raised at Leeds, with the call for intimation to the local branch secretary, matters in this category were mentioned at the Leeds branch meeting.

Several suggestions of unfair bars were put forward, and it was agreed that those concerned should try and arrange settlement, failing which further reference to the branch should be made.

Nat Pomeroy?

Bernett Freedman

He's Harbourmaster of Trevannick. His chief problem is Johnny French-man, who takes a fancy not only to Cornish lobsters but also to a Cornish girl. Nat's daughter Sue talks of marrying Lanec Florrie's★ son—from Brittany. Nat asks himself: is he to have FROGGIES for grandchildren?

TOM WALLS

in his greatest character part as NAT POMEROY
in EALING STUDIOS' NEW FILM for EAGLE-LION distribution

JOHNNY Frenchman

PRODUCED BY **MICHAEL BALCON** DIRECTED BY **CHARLES FREND** SCREENPLAY BY **T·E·B·CLARKE**

★*FRANCOISE ROSAY plays Lanec Florrie and PATRICIA ROC is Nat's daughter, Sue.*

A Page of Letters :—

An Exhibitor Examines what the Public Really Wants

WITH the anticipation of normal times, when our business will again face competition from other kinds of entertainment, it would be a good thing if producers and directors gave more attention to the problem of what the public wants and what it is willing to pay to see.

It is an axiom to state that an intelligent person in the exhibiting side of the business can class 90 per cent. of recent films as conforming to one of a few formula types of production. These "pot boilers" have been presented in endless succession, so that audiences have had cycles of Technicolor musicals, good, bad and indifferent; the "typical American small-town life" series; the orthodox crime second feature; and so on.

The reaction of the average thinking patron to these productions is expressed by the phrase: "It's not bad, but there's nothing new in it." That's being said!

Although the American screen has come a long way from the "sex appeal" days of the earlier 'thirties, yet it must not be supposed that *all* or even the major portion of our audiences are puritans, and the simple story-book type of hero and heroine begins to wear a bit thin in an age which is, thankfully, welcoming realism in its approach to other things.

Can't we have just one picture where the central characters have just one human failing, even if it is only in the middle of the middle reel? At least, we could feel that these god-like prototypes who are our screen idols are, after all, just human beings.

It is difficult to imagine anyone who is half as virtuous as most of the heroes in our modern films.

Unless we induce more realism into our presentation of fiction on the screen we are in danger of promoting a long-term repercussion on the status of our business.

We need more enterprise in the selection and exploitation of new and more factual themes.

W. H. RICHARDS.
The Pavilion Cinema,
Hoddesdon, Herts.

F. E. Hutchinson, Paramount general sales manager, and Mrs. Hutchinson, and (right) P. D. Cornwall, Secretary to the Company, talk to a repatriated prisoner-of-war at the opening of the Paramount staff "Pep" club

A SHOWMAN IS BACK AT HIS KINEMA

I READ with much pleasure the article on the Channel Islands kinemas, as I am writing on behalf of my father, C. H. Cross, proprietor, North Cinema, Guernsey, who, as you know, was removed to Germany, the reason being that he could not see eye-to-eye with the Commandant.

Owing to ill-health he was returned.

To-day I had the thrill of my life, because I spoke to my father direct to Guernsey.

Would any friends from the renters' offices write him: North Cinema, Guernsey, C.I.?

I am sure he would be very grateful.

E. W. CROSS,
Manager.
Kemble Theatre,
Broad Street, Hereford.

Children's Clubs —as Pioneer Sees Them

I HAVE just come across a copy of the KINE. containing references to pioneers of "Children's Cinema Clubs." I do not claim to be a pioneer in this line, but perhaps my experience will interest, and probably amaze, some of your readers.

In 1936 I opened the Fosse Cinema, Leicester, for Super Cinemas, Ltd., and the following year started a children's birthday club. I registered and tabulated over a thousand names and kept everyone posted regarding activities of interest to them.

Before the end of the year I was told by the local chief of the Fire Department that I was *creating a nuisance* and must close the club immediately!

It was disappointing having to break the news, and it caused a great deal of discontent amongst the children, as you can imagine.

Anyhow, I appealed against this action and was eventually allowed to resume activities.

Try to imagine what a difficult job I had the second time, for, owing to the narrow-mindedness of certain parties, I had "broken faith" with over a thousand children—potential kinema patrons.

HORACE F. POLLANG.
Late manager, Fosse Cinema, Leicester.
Leicester Royal Infirmary.

Cinematurians Meet

A good attendance is anticipated by secretary A. W. Stanbury at Friday's meeting of the Cinematurians at Manchester, where the guest speaker is William Holt.

Mr. Holt has had a varied and adventurous life. He has been lumberjack, able seaman, coal salesman, war correspondent, and B.B.C. broadcaster. He has also been a stunt man for the films.

WANTED—A PERCENTAGE TAX ON TAKINGS

PRESSURE of business prevented me from attending last month's General Council meeting at which Coun. Gent mentioned the proposal for a percentage Entertainments Duty,

I advanced the same point of view through your columns as far back as 1942, and I do not think that I was the first to broach it. This subject has been discussed through the Trade for several years, and I do not remember ever hearing a lucid argument against it. The only statements we get are similar to the ones expressed by the "Stroller," by Mr. Hinge, and by Mr. Pollard which are not arguments but merely statements. If these gentlemen can advance a really cogent reason against a percentage tax I for one would be very pleased to hear it.

It is no use stating that "The country would not like it," "The Trade is against it," and "It should be resisted." Those of us in the Industry who like to think for ourselves are not content with this attitude and would prefer reasons.

Mr. Hinge states that a percentage entertainments tax would amount to a tax on turnover. What in the name of goodness is it now? Any tax on admission prices is a tax on turnover whatever the method.

Percentage Benefits

On the other hand, there are two very big reasons in favour of a percentage tax:—

(1) It is infinitely elastic and gives an entirely free hand on the price scale, thus eliminating the awkward price.

(2) It is the only method that I can see whereby the Industry will be enabled to retain some portion of the increase in net receipts which the exhibitor has secured during the war from the incidence of the tax.

Perks Will Disappear

Mr. Fuller, at a recent meeting, in reply to the London branch, which was urging a reduction in tax, warned them not to expect that the Chancellor would allow them to retain the halfpennies and pennies which had been put on to the net prices. Of course, he won't if the tax remains at a flat rate. It will come off in the same manner it was put on, if at all, and away goes the extra out of which the exhibitor is paying his increased wages and other extra costs, which are extremely unlikely to be reduced.

Let me emphasise that we who are toying with this new method are open to conviction, but please give us reasons not bald statements.

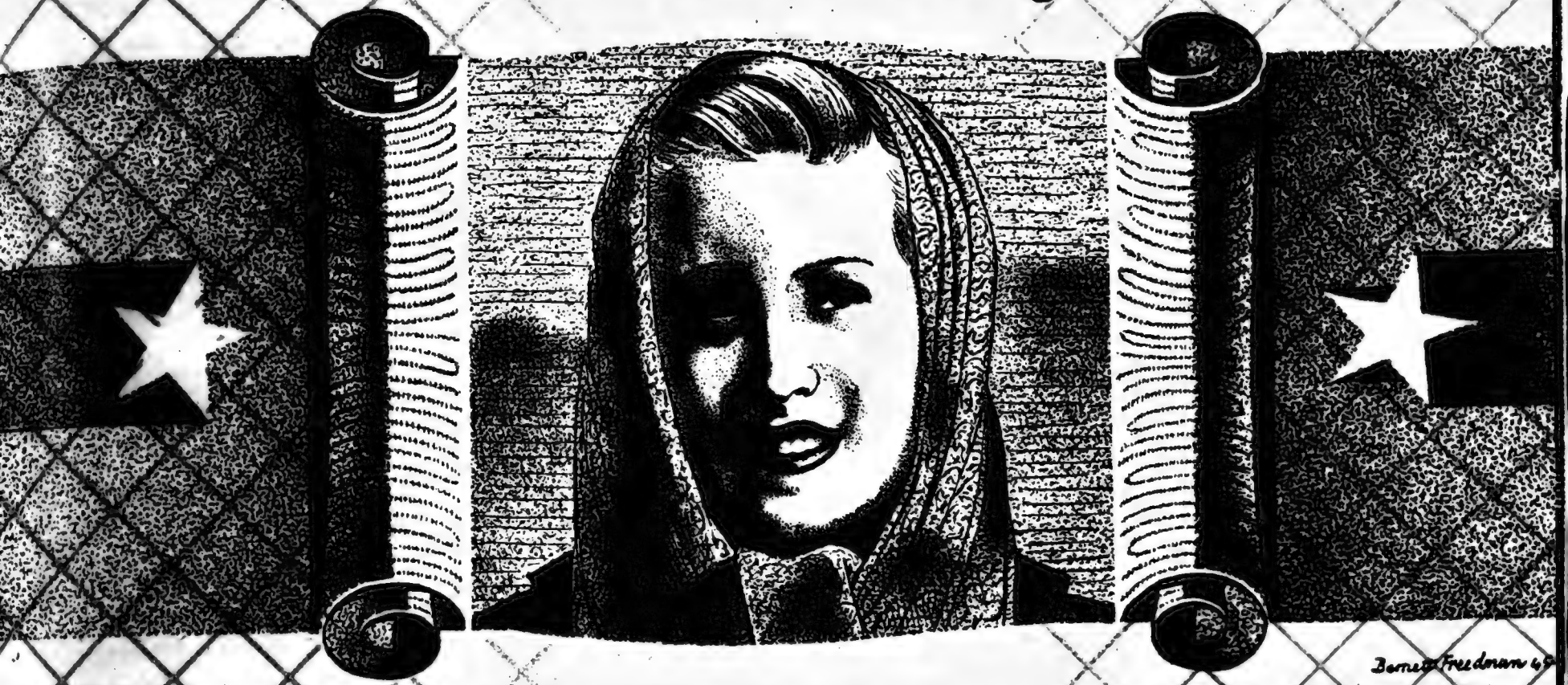
I may add that this letter is not written with the authority of the Manchester and Salford branch of the C.E.A., the views expressed being my own.

T. E. ROBINSON.
Regal, Manchester.

"E.T.? WHEN I'M A MEMBER"

A candidate for a Bristol constituency, when asked to see a deputation on the Entertainment Tax, replied that he would be glad to receive a deputation when he was a Member of Parliament.

Sue Pomeroy?



Bernard Freedman

She's the prettiest girl in Trevannick—the pride of the village. Nat Pomeroy, her father, was flabbergasted when Sue fell in love with one of the poaching Breton fishermen—the son of his old rival, Lanec Florrie;* but what can you do with young people with minds of their own?....

PATRICIA ROC

pretty and delightful as ever, plays SUE POMEROY
in EALING STUDIOS' NEW FILM for EAGLE-LION distribution

JOHNNY *Frenchman*

PRODUCED BY MICHAEL BALCON DIRECTED BY CHARLES FREND SCREENPLAY BY T·E·B·CLARKE

****FRANCOISE ROSAY plays Lanec Florrie and TOM WALLS is Sue's father, Nat Pomeroy.***

An Ealing Unit Leaves for Germany

START MADE ON P. OF W. STORY

IN a few days an Ealing unit will leave for Germany to begin shooting on the first full-length feature film dealing with prisoners of war, "Lovers' Meeting," which is being produced by Michael Balcon and Cavalcanti, and directed by Basil Dearden.

The object of the expedition—the first film "location" in Germany since before the war—is to find a prisoner-of-war camp where the life of British prisoners can be reconstructed authentically.

The script was written by Angus MacPhail and Basil Dearden, in collaboration with an anonymous writer who was himself released from a German prisoner-of-war camp this year. The story will trace the adventures of a group of men captured at Dunkirk, through the years of captivity until their repatriation. Associated with the main theme will be the story of their relatives.

A number of ex-prisoners of war have been consulted in preparing the script. The Red Cross and St. John organisations have also co-operated.

Scott's Adventures

Charles Frend will direct a film about Captain Scott's Antarctic expedition.

The first step in the preparation of the film was to commission a writer who could combine creative power with the ability to carry out research. Walter Meade was selected.

Several months will be spent in research and writing, during which period Frend and Meade will work in touch with Scott's widow—Lady Kennet—and with survivors of the expedition.

A cameraman will go to the Antarctic to secure authentic background shots. Other action will be shot on location at a place where the climate and scenery approximate to those of the polar regions.

Meanwhile, at Ealing—where the main action will be shot—special effects men are experimenting to find a way of making the actors' breath "smoke" for the polar scenes.

Pub Scenes

More scenes outside the "Dolphin" public-house, near the Brighton front, occupied the first part of the week at Ealing, where Michael Balcon's film, "Pink String and Sealing Wax," is being directed by Robert Hamer.

Googie Withers, John Carol and Gordon Jackson were featured in these sequences.

Shooting during the rest of the week was on domestic scenes in the household of the pious chemist, Sutton (Mervyn Johns), and featured Jean Ireland and Sally Ann Howes.

Robert Newton and Guy Middleton as they appear in NIGHT BOAT TO DUBLIN, the Associated British production now completed at Welwyn

ENSA GIRL JOINS "ANGUISH"

Exteriors Completed for "Query"

JOAN SETON, who, with Joan Greenwood, is playing the feminine lead in "Anguish," is making her film debut in this new British National-Derrick de Marney production. Joan came to Elstree by way of the Shetlands, the Near East, India, Burma, Ceylon, France, Holland, Belgium and Germany. She was with Ensa and has toured all the fighting fronts, including the Burma jungle.

When executive producer Louis Jackson saw her test, he signed her up, not only for "Anguish," but also for four further subjects.

Joan is not the only girl making her initial film appearance in this film, for in the ballet sequence some twenty-six screen newcomers are having their first look inside a studio. These girls, all experienced ballet dancers, have been chosen by Espinosa from nearly five thousand members of the British Ballet Association.

Joan Greenwood, who started her career as a dancer, before Derrick de Marney put her into the rôle of "Half Pint," in his production of "The Gentle Sex," is playing a ballet girl and is therefore at home in the part.

Vernon Sewell, who is directing, considers this new mystery story the most important subject he has made since "Silver Fleet."

Maclean Rogers will direct the screen version of "The Trojan Brothers," which will go on the floor late in July.

Montgomery Tully has completed exteriors for "Query," which stars Billy Hartnell, Jimmy Hanley, Dinah Sheridan and Chili Bouchier.

Oswald Mitchell has only to complete the sheepdog trials, which will be filmed in Cumberland, to finish "Loyal Heart."

ASSOCIATED BRITISH PICTURE CORPORATION LIMITED

NIGHT BOAT TO DUBLIN

JAMES MASON

On page 739 of the 1944/1945 Edition of International Motion Picture Almanac we advertised Mr. JAMES MASON as starring in the production of "NIGHT BOAT TO DUBLIN."

The use of Mr. Mason's name in this advertisement was without his knowledge and he had NOT consented to appear in the film.

That the public should have been misinformed in this manner has naturally occasioned to Mr. Mason considerable annoyance and he has required us to publish this correction.

We desire to express our regret to Mr. Mason and to the public in respect of this incident.

FORMBY STARTS "REMEMBER THE UNICORN" AT DENHAM

George Formby began his next production, "Remember the Unicorn," at Denham on Monday.

The opening shots introduce the star as George Harper, demobbed and back in the village of Tumbleford to become licensee of the dilapidated Unicorn Tavern, his former home. George is hopeful of putting the "Unicorn" on the map, but there is competition from across the river, where a modernised "Lion Inn" has the monopoly of business.

Rosalyn Boulter is the leading lady. This is her first picture for Columbia.

Ronald Shiner, Ian Fleming, Wally Patch, Robert Ginns, Mike Johnson and Frank Drew are also in the cast.

"Remember the Unicorn" is being produced and directed by Marcel Varnel. Ben Henry associate producer; Alf Keating assistant director; Phil Grindrod in charge of cameras, and lighting. Ernest Gartside production manager; Tom Payne unit manager; George Provis art director; George Claff chief make-up; Peggy Singer continuity, and Dudley Lovell camera operator.

CAROL RAYE STARS IN D-DAY STORY

An unknown soldier comments on the reconstruction of the invasion of Europe in "The True Glory," which is nearing completion under a joint Anglo-American film project.

The stars are Carol Raye and Capt. Garson Kanin.

Men are working at Pinewood from early morning until midnight putting commentaries to the film, viewing, writing, composing and adding music so that the public may be able to see the picture at the earliest possible date, probably about the end of July. The picture will be 8,000 ft.

Around the Studios:-

CROWN UNIT'S FIRST PEACETIME FILMS ARE EDUCATIONAL

Kine. Studio Correspondent Reviews the Work at Pinewood

THE Crown Film Unit is producing educational films for schools and is already well ahead with its peace time programme, anticipating that the Government will not see fit to disband it. I saw something of the work this unit is doing at Pinewood—the studio in battledress—this week, talking to producer Basil Wright.

Wright says that his unit plans to make a series of educational films and, in the immediate future, a number of training and information pictures, for demobilised Service people.

"Britain Before the Romans," a three-reeler, is reaching its final stage in production under the direction of Graham Wallace. Direct contact is being made with school teachers through the Ministry of Education's Central Committee.

Dr. Cecil Curwen, F.S.A., is acting as technical adviser.

The film will have commentary and music. Material has been shot in many historical locations. At present, sequences are being taken on an Iron Age farm set, constructed on the Pinewood lot.

Wright has been busy viewing rushes from a unit in Warrington, where material is being shot for "Approved Schools," a film being made for the Home Office to elaborate the theme in the Scottish subject, "Children of the City."

Benjamin Britten has written a score for a forthcoming production, "Instruments of the Orchestra."

Two films have been completed for specialised showing to parents and prospective school teachers.

The first film for screening to demobilised men and women is "Agricultural Career," directed by Michael Gordon, who, before joining Crown, was with G.-B. and other units; it was produced under the auspices of the Ministries of Agriculture and Labour.

Studio in Battledress

Pinewood, the Crown Film Unit's temporary home, is a studio in battledress. It accommodates both the R.A.F. and Army film units.

Military discipline is maintained as far as possible: the technicians receiving Services' trade pay. Crown Unit technicians operate under A.C.T. conditions.

The buildings, heavily camouflaged, are surrounded by Service cars and lorries. Every day during the war, men in Air Force uniform left the studio to go on "ops," carrying not a gun, but a camera.

The R.A.F. unit is commanded by Wing Commander "Teddy" Baird. It has trained a number of men for the Army unit, whose commander is Lt.-Col. D. McDonald. Both units have kept up a steady flow of production with men recruited from civil life and trained in the technique of film production by the many key men called up from the industry.

The studio staff is operated by the Crown Unit; but all three units co-operate with one another.

De-requisitioning

Wright says that for the sake of British feature entertainment production, the studios should be de-requisitioned as soon as possible. Pinewood is, in any case, too large to accommodate the Crown Unit alone, the R.A.F. unit may take over a redundant aerodrome and the Army unit might find other accommodation.

Since the Crown Unit (late the G.P.O. Unit) came to Pinewood from Denham in 1942 it has taken great strides in improving both scope and quality of its productions.

G. Nye, who is at present administrating the unit and studio, estimates that 10 per cent. of all wartime Ministry of Information films have been produced by the Ministry's own unit—Crown.

National Library

Careful record has been kept of all material shot or acquired since the war. Several millions of feet are being stored apart from film in the R.A.F. and Army libraries.

A comprehensive descriptive filing system has been devised which the Crown Unit hopes will eventually become a national film library.

Underground air-raid shelters have been acquired to be adapted into film vaults to house the library.

Miss A. Pentecost, who used to be with British Lion, is in charge of the library.

Production Expansion

The unit will expand its production activities into a peace time basis. Subjects dealing with full employment, the administration of the Colonies, and an explanation of our taxation system have yet to be tackled.

The staff—at present numbering 200 with 60 technicians—is enthusiastic about the expansion. Some members are recent recruits into the Industry, but many of them have been in the unit since the time it was formed by the Empire Marketing Board.

Old Stagers

I spoke to some of the technicians. They all liked their work and seemed to be doing it not for themselves, but for "Crown."

For instance, cameraman Chick (Listen to Britain) Fowle and Jonah (Coastal Command) Jones have been on the unit since the G.P.O. days, when they joined as "boys." Now they are leading the camera staff in the use of studio and newsreel cameras from the latest design Mitchell to the popular British-made Vinten.

The directors hold a good record for long service. Humphry Jennings, Pat Jackson, who directed "Western Approaches," Jack Lee, R. Q. McNaughton, and Jack Holmes were all with the original G.P.O. unit.

So was Ralph Elton, who is now in Burma directing special material on the Eastern war front.

Director Gerry Briant was a writer before he joined the unit, while Peter Bolton was assistant director at Teddington for Warners.

Most of the directors write sections of the script and do a considerable amount of research.

Research is also carried out in the scenario department, a technical expert always being contacted whenever necessary.

Phil Ross, at one time at Ealing and Denham, is writing scripts for the Crown Unit with Donald Swanson, who was with Pathé Magazine. John Mortimer, joining the unit from college, has been putting in some useful work.

I had hoped to see Denny Densham, but he is at present in the Far East shooting material for the unit. He is another member to have joined the unit as a "boy." Fred Gammage (also with the G.P.O. unit), Teddy Catford and Cyril Arpoff are also on the camera staff.

The Crown Unit, like the R.A.F., Army and other documentary units, has done a good war job. It can be of service in peace time. It will be a loss to the nation and to the prestige of the Trade if the Government should say: "Thanks, that's all we want." I hope this will not be the case.

"BRIEF ENCOUNTER"

Celia Johnson and Trevor Howard in a scene from Cineguild's BRIEF ENCOUNTER, directed by David Lean

DICKINSON TRIES A NEW WAY

Thorold Dickinson used a new method for filming "a film within a film" on the "Men of Two Worlds" set, at Denham last week.

Usually, when it is required to show a film performance taking place as part of a scene, a portion of the original film is left blank during shooting and the necessary secondary film is put in at a later date. For "Men of Two Worlds" the whole thing was filmed at one time.

A small back-projection outfit was hidden from view by the artists and some bushes. This throws the film on to the miniature screen.

Mr. Archibald, who has been at the Vogue, Knightswood, as manager for some time, has been transferred by George Singleton to take over the Mecca at Possilpark, the latest house to be acquired by the Singleton circuit.

STANDARD & SPECIAL
KINE APPARATUS
"MOY-OMNIA"
"MOY-OMNIA"
ERNEST · F · MOY LTD
Greenland Place, Camden Town, London, N.W.1. Tel. Gulliver 5151-3

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
On Borrowed Time (M-G-M)—American.	99 min. (A)	Lionel Barrymore, Bobs Watson, Beulah Bondi.	Dramatic comedy fantasy telling of an old man who obstructs death in the interests of his small grandson. Actual story far-fetched, but acting brilliant, treatment sympathetic and imaginative.	**Outstanding booking for good and high-class halls. Hardly suitable for children.**
***Our Country (Film Traders, Ltd.)—British.**	45 min. (U)	——	Cross section documentary of Great Britain in wartime. Excellent camera work and ingenious if rather pretentious presentation.	**Length and quota ticket together with picturesque news make it a good general booking. O.K. for juveniles.**
***† Steel (20th Century-Fox)—British.**	33 min. (U)	Commentary by John Laurie.	Exciting and instructive all Technicolor interest featurette with feature quota qualifications, paying full and just tribute to the British steel industry.	**Outstanding featurette. Good for youngsters.**
Twice Blessed (M-G-M)—American.	76 min. (A)	Preston Foster, Gail Patrick, Lee and Lyn Wilde.	Exuberant farcical comedy turning on the antics of well-meaning twins. Footage excessive, but cast versatile and staging good.	**Reliable comedy second for the masses and family.**

* British picture. † In Colour

REVIEWS FOR SHOWMEN

Twice Blessed

M-G-M. American (A). Directed by Harry Beaumont. Featuring Preston Foster, Gail Patrick and the Wilde Twins. 6,820 feet. Release not fixed.

HERE we have an exuberant farcical comedy, or rather parody on divorce, recounting the many crazy complications which arise when twin girls, one an excitable jitterbug and the other a shy blue-stocking, switch identities to bring their estranged parents together.

The first hour is quite good fun—the Wilde Twins, who, by the way, are even more alike than peas in a pod, make the most of their snappy looks, trim figures and other natural resources—but, in spite of the lively teamwork, it fails to stay its lengthy course. The last two reels are burdened with superfluous and childish horseplay. Even so, the overall impression is not unfavourable. The Twins and its flying start just save it.

Reliable comedy "second" for the industrial masses and youngsters.

Story.—Jeff Turner, a cheery, wide-awake newspaper man, and Mary Hale, an attractive and ambitious authority on child psychology, marry, but Mary's craving for public life breaks up their home. They have twin daughters, Terry and Stephanie, before they separate, and Jeff has the custody of the former, while Mary is responsible for the well-being and education of the latter. Terry is allowed to run wild and becomes her college jitterbug champion, but Stephanie's upbringing follows stern, academic lines.

The twins meet after a number of years, and when they learn that Mary is toying with the idea of marrying Senator John Pringle, a conceited politician, and that Jeff is being chased by Alice, a tantalising and designing camera-woman, they get cracking. Their one hope and aim is to bring their parents together and to this end they switch identities. Their ruse results in many mix-ups, but, needless to say, everything works out right at the fade-out.

Acting.—Lee and Lyn Wilde look exactly alike as Terry and Stephanie, and the amazing resemblance gives a valuable touch of piquancy to their versatile performances. Marshall Thompson and Jimmy Lydon also register as Jimmy and Mickey, the twins' bewildered boy friends, and Gail Patrick and Preston Foster have a cakewalk as Mary and Jeff. Ethel Smith, brilliant swing virtuoso of the organ, is an attractive guest artist.

Production.—The switching of the identity of the twins causes a considerable amount of wholesome laughter, but unhappily the film does not end when practically every conceivable variation of the evergreen basic gag is worked, or rather played, out. The last two reels are given over to fourth form foolery—the twins and their boy friends start a rough-house to prevent the unscrupulous Alice from getting her hands on Jeff—and the clumsy pursuit of footage takes it down a couple of pegs. All the same, it remains in the popular groove. Indeed, it's good kid stuff (we're still wondering why the censor has inflicted it with the "A" certificate), stoutly backed up by an attractive title and clever young stars.

Points of Appeal.—Boisterous and amusing story, attractive and versatile Wilde twins, sound support, first-class technical presentation and intriguing title.

On Borrowed Time

M-G-M. American (H). Directed by Harold S. Bucquet. Featuring Lionel Barrymore, Bobs Watson and Beulah Bondi. 8,885 feet. Release not fixed.

DRAMATIC comedy fantasy concerning an irascible yet stout-hearted old man who obstructs the "Grim Reaper" in the interests of his small grandson until he is satisfied that death has no sting.

None but the exceptionally brave and the faithful contemplate their departure from this earth with equanimity and the picture is a palliative for the rest. It may lack the profundity and austerity of "Outward Bound" and the gay profanity of "Topper," but its homely spiritual pantomime is, nevertheless, attractively and gracefully put over.

Lionel Barrymore and juvenile Bobs Watson are excellent in key mortal rôles, and so, for that matter, is Cedric Hardwicke, cast as Death. The director, too, tempers showmanship with good taste. Provided patrons are warned that they must be early—the first reel contains essential explanations—it has a capital chance of meeting with wide success.

Incidentally, it was originally Trade shown on August 3, 1939, but, owing to the war, not generally released. Outstanding out-of-the-rut booking, especially for good- and high-class halls.

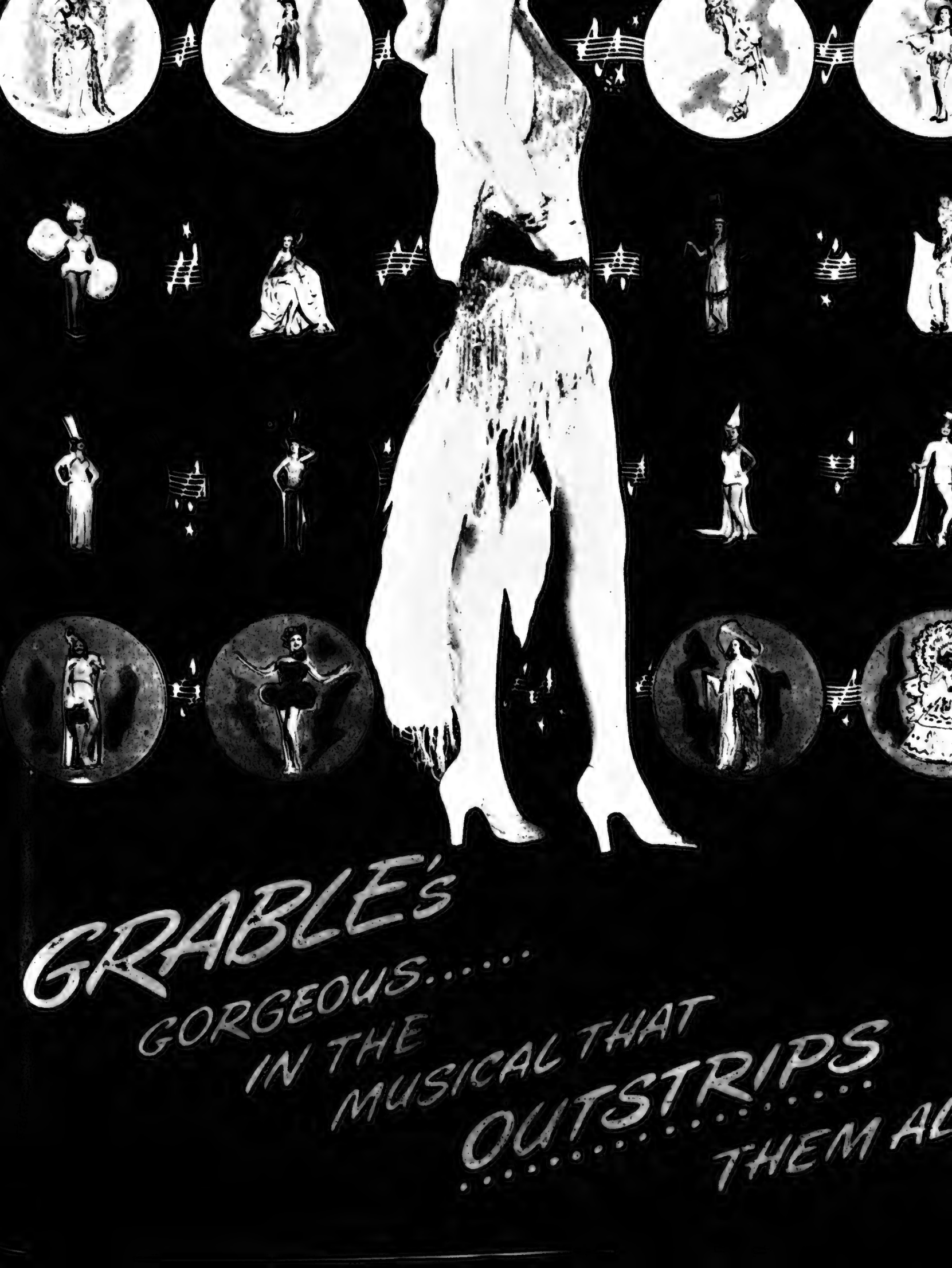
Story.—Irascible Grandpa Northrup and kindly, understanding Grandma Northrup undertake the care of their small grandson, Pud, following the death of the boy's parents in a motor accident. Pud is heir to a considerable fortune and his unscrupulous Aunt Demetria strives to gain his custody by proving that Grandpa is far from a good influence. Shortly afterwards, Grandma dies and Grandpa finds himself on speaking terms with Death alias Mr. Brink. Mr. Brink tells Grandpa that he "wants him," but Grandpa refuses to answer the call until Pud's future is assured. When Mr. Brink revolts at Grandpa's obstinacy, Grandpa imprisons him in an apple tree. Meanwhile, Aunt Demetria gets a lunacy order against Grandpa. The suspension of Death, in the form of Mr. Brink, causes a halt in the natural order of things and panic is created. After scaring Aunt Demetria and the sheriff into cancelling the lunacy order, Grandpa makes one last effort to defeat Mr. Brink. Mr. Brink, however, is not to be denied. Finally, Grandpa and Pud take Mr. Brink's hand and find that, after all, Death is a perfectly normal event and indispensable to mankind.

Acting.—Lionel Barrymore contributes a brilliant study as the irascible yet human Grandpa Northrup, Bobs Watson is amazingly clever for one so young, as Pud, Cedric Hardwicke brings dignity and faultless diction to the rôle of Mr. Brink, and Beulah Bondi and Eily Malyon are perfectly cast as sympathetic Grandma Northrup and vicious, trouble-making Aunt Demetria respectively. Una Merkel, Henry Travers and Grant Mitchell also deserve mention for their good work in support.

Production.—Mr. Brink is introduced in the first reel in circumstances that make his identity obvious and the spiritual aspect of the theme clear. From thence on melodrama, comedy and fantasy effectively blend into a heartwarming and thought-provoking modern parable. The sly manner in which Grandpa contrives to get Mr. Brink up a tree, the hint of what would happen if death were denied us, the turning of the tables on the conniving Aunt Demetria, the mischievous antics of Pud and the ultimate acceptance of the inevitable by Grandpa give shrewd hints of the picture's wide versatility and occasional moments of profundity. The importance of punctuality in the viewing of the film must again be emphasised. To arrive late is to place one in the same position as Mr. Brink—up a tree. Given careful presentation and adroit exploitation, the film can add novelty to its already impressive title and star values.

Points of Appeal.—Unusual theme, effective comedy and dramatic interpretation, excellent acting, intelligent dialogue, human angle, clever technical presentation, provocative title and box-office star values.

Continued on page 27


GRABLE'S
GORGEOUS.....
IN THE
MUSICAL THAT
OUTSTRIPS.....
THEM AL

IT'S A DAZZLER.....

DIAMOND HORSESHOE

N C I O

GEORGE SEATON · WILLIAM PERLBERG

These Hits Will Make The Box Office Sing! — "THE MORE I SEE YOU"
"I WISH I KNEW" "ACAPULCO" by Mack Gordon and Harry Warren

Gleaming with girls!
Glistening with melody!
Glittering with Grable!
Aglow with Dick Haymes!
30th ANNIVERSARY
CENTURY - FOX

A.J. Cronin's
THE KEYS OF THE KINGDOM
20th CENTURY-FOX
30th ANNIVERSARY
NOB HILL
JUNIOR MISS
WHERE DO WE GO FROM HERE?
IN TECHNICOLOR

Dale Evans and Roy Rogers in Republic's BELLS OF ROSARITA, forthcoming British Lion presentation

"IT'S A PLEASURE"

Provincial Shows Arranged

Provincial Trade shows of the International production "It's a Pleasure," the Sonja Henie film in Technicolor, have now been arranged by RKO-Radio.

All the screenings are timed to commence at 10.30 a.m., as follows:—

At the Ritz, Leeds, on July 10. At the Futurist, Birmingham; Regal, Glasgow; Forum, Liverpool; Oxford Street, Manchester; and Haymarket, Newcastle, on July 11. On July 13 at the Carlton, Nottingham, and Cinema House, Sheffield. The final screening will take place at the Capitol, Cardiff, on July 17.

EXHIBITOR AS LECTURER

T. H. Macdermott, manager of the Classic, Belfast, is frequently in demand as a lecturer on the kinema to public bodies, etc. Last week, at the invitation of the Belfast Round Table, which consists of young businessmen, Mr. Macdermott spoke to them briefly on kinema management, pointing out the importance of the many duties which had to be performed, and stressed that the value of the kinema as a public service in addition to the kinema's function as an unpaid tax collector for the Government in regard to entertainment tax.

R. STROSS STEPS OUT IN ULSTER

Soon to Operate in England

A START has already been made on the extensive post-war plans formulated by Raymond Stross, the young North Ireland circuit owner, who is converting the Kelvin, in Belfast, into a luxury theatre with a policy of extended runs to major productions.

When the proposed alterations are completed in October, the Waldorf, as the theatre will then be known, will have 550 seats, with the most up-to-date equipment and comparable furnishings of any theatre in Ulster.

The architect will be R. Sharpe Hill, of Belfast, who was responsible for many of the kinemas built in Ulster in pre-war years and who is also Northern Ireland architect for A.B.C.

Mr. Stross, according to the KINE. correspondent, is also shortly to start operating kinemas in England where he has secured halls. He is also branching out into the catering business, and within the next week or so will be opening his first restaurant at Ballymena, County Antrim.

Star Gives a Party at Hendon

Anne Crawford, featured in "They Were Sisters," gave a tea party on Tuesday last week at the Brent Bridge Hotel in honour of two Golders Green children—child stars in the same film.

Patrons of the Ambassador (G.-B.), Hendon, and the Gaumont, Finchley, had tea with the stars.

'Derry Ban on Children

ALTHOUGH the City Solicitor has advised the Londonderry Education Committe that the enforcement of a regulation barring children from kinemas during school hours is impracticable, the corporation's Law Committee is preparing a recommendation on similar lines.

The City Solicitor stated that the attendance of children at kinemas during the school hours could only be prevented by way of incorporating a condition in the licence when it was renewed.

"Similar efforts," he adds, "have been made by local authorities in various districts in England but without success, the chief obstacle being the impracticability of enforcing such a general condition. The C.E.A. is opposed to and such regulation, and is prepared to contest the validity of such a condition.

The death has occurred of J. O'Neill, who built the Tonic, Bangor, County Down, one of the largest halls in Ireland. It was later acquired by the Curran Circuit of Belfast.

A.B.C. is having the Rialto at Londonderry completely renovated. New seats, up-to-date heating and ventilation plant and latest projection equipment are being installed.

Unless an emergency arises, the Northern Ireland branch of the C.E.A. will not meet during the holiday months of July and August.

REVIEWS—*continued from page 22*

Steel

Twentieth Century-Fox. British (U). Photographed in Technicolor. Directed by Ronald H. Riley. Commentary by John Laurie. 3,017 *feet. Release not fixed.*

EXCITING and instructive interest featurette in Technicolor which pays full and just tribute to the British steel industry. Logically starting from the ground up, it traces the many intricate and spectacular processes by which iron ore, dug from good British soil, is converted into British steel, the best in the world.

The thrilling highlights, staged in grim, coal-like but efficiently run mills, furnaces and foundries, are the separation of the ore from slag, the turning of the iron into steel by the Bessemer process, a British invention, the cutting and pressing of steel bars and sheets into marketable lengths and the forging of a giant crankshaft. These, effectively interlaced with appropriate detail covering the less spectacular but equally impressive sides of the great industry, brilliantly illuminate the whole, doubly reinforced by first-class commentary, smoothly delivered by John Laurie, and excellent Technicolor.

Outstanding featurette, a model of its kind and one that should be copied by other British producers and propagandists.

Production.—The picture, sponsored by the British Council, is a praiseworthy and successful attempt to tell the world why British steel is the unbeatable best. It opens with a giant mechanical navvy clawing iron ore from the earth, and then proceeds to illustrate the methods by which iron is separated from slag. The next manoeuvre is the conversion of iron into steel, and in these sequences the audience is introduced to the Bessemer method, a British invention which revolutionised the making of steel. The conversion of steel into ingots and the ingots into sheets, rods and engine parts spectacularly completes the fascinating from "foundry to finished article" set-up. It is not, however, entirely technical. The dramatic, or rather human, side is adequately represented by intimate shots of specialists at work in the foundries and mills and their complete disregard for the heat and flames surrounding them. It is, apparently possible to be happy and whistle at one's work, even in an inferno.

The direction is inspired, the commentary is exceptionally well written and the musical accompaniment is appropriate. Its showmanlike use of Technicolor is, however, its greatest triumph. A masterpiece of its kind, it should be seen by all classes, and not least by producers, sponsors and directors of lesser British documentaries.

Points of Appeal.—Subject, treatment, Technicolor, natural thrills, title and quota ticket.

Our Country

Film Traders, Ltd. British (U). Directed by John Eldridge. 4,500 *feet. Release not fixed.*

PRODUCED by Donald Taylor, this picture of Great Britain at war is a very praiseworthy attempt to put on the screen a symphony comprising pictorial beauty and the poetry of words and appropriate music which would give to the world a picture of the contrasts of industry and war in this island during its greatest ordeal.

It views the scene through the eyes of a sailor who has been torpedoed three times, coming home on leave after two years at sea. He travels to the West Country, the industrial areas, Wales and Scotland.

Production.—The poetical commentary is a little high flown, and if the picture is going to foreign countries, is apt to be a little confusing. On the other hand, Jo Jago's camera-work is pictorially beautiful.

Contrasts between war and man's more peaceful pursuits are admirably shown and the whole thing has a definite sense of poetry and motion.

Acting.—All the people who appear are non-theatrical, and one's notice is especially drawn to a young 17-year-old Sheffield girl, who appears several times, Molly Staniland. She has been working in an office and promises well as a screen actress.

Length and quota ticket make a good general booking.

Points of Appeal.—Beautiful camera-work, sincerity of purpose and imaginative production.

SHORT OF THE WEEK

Film Traders

RODIN. French (U). Directed by Rene Lucot. 2,500 *feet. Release not fixed.*—An exceptionally interesting short dealing with the work of the famous sculptor, Rodin, who was born in the heart of Paris in 1840.

The commentary which at the moment is in French, introduces biographical notes to his interesting career, and the camera does the utmost possible to his masterpieces, of which "The Thinker" will probably be the widest known in this country.

If the film is generally released it will, of course, have an English commentary and it should receive wide consideration on its documentary merits.

A.J. Cronin's
THE KEYS OF THE KINGDOM
20th CENTURY-FOX
30th ANNIVERSARY
JUNIOR MISS

Dale Evans and Roy Rogers in Republic's BELLS OF ROSARITA, forthcoming British Lion presentation

"IT'S A PLEASURE"

Provincial Shows Arranged

Provincial Trade shows of the International production "It's a Pleasure," the Sonja Henie film in Technicolor, have now been arranged by RKO-Radio.

All the screenings are timed to commence at 10.30 a.m., as follows:—

At the Ritz, Leeds, on July 10. At the Futurist, Birmingham; Regal, Glasgow; Forum, Liverpool; Oxford Street, Manchester; and Haymarket, Newcastle, on July 11. On July 13 at the Carlton, Nottingham, and Cinema House, Sheffield. The final screening will take place at the Capitol, Cardiff, on July 17.

EXHIBITOR AS LECTURER

T. H. Macdermott, manager of the Classic, Belfast, is frequently in demand as a lecturer on the kinema to public bodies, etc. Last week, at the invitation of the Belfast Round Table, which consists of young businessmen, Mr. Macdermott spoke to them briefly on kinema management, pointing out the importance of the many duties which had to be performed, and stressed that the value of the kinema as a public service in addition to the kinema's function as an unpaid tax collector for the Government in regard to entertainment tax.

R. STROSS STEPS OUT IN ULSTER

Soon to Operate in England

A START has already been made on the extensive post-war plans formulated by Raymond Stross, the young North Ireland circuit owner, who is converting the Kelvin, in Belfast, into a luxury theatre with a policy of extended runs to major productions.

When the proposed alterations are completed in October, the Waldorf, as the theatre will then be known, will have 550 seats, with the most up-to-date equipment and comparable furnishings of any theatre in Ulster.

The architect will be R. Sharpe Hill, of Belfast, who was responsible for many of the kinemas built in Ulster in pre-war years and who is also Northern Ireland architect for A.B.C.

Mr. Stross, according to the KINE. correspondent, is also shortly to start operating kinemas in England where he has secured halls. He is also branching out into the catering business, and within the next week or so will be opening his first restaurant at Ballymena, County Antrim.

Star Gives a Party at Hendon

Anne Crawford, featured in "They Were Sisters," gave a tea party on Tuesday last week at the Brent Bridge Hotel in honour of two Golders Green children—child stars in the same film.

Patrons of the Ambassador (G.-B.), Hendon, and the Gaumont, Finchley, had tea with the stars.

'Derry Ban on Children

ALTHOUGH the City Solicitor has advised the Londonderry Education Committe that the enforcement of a regulation barring children from kinemas during school hours is impracticable, the corporation's Law Committee is preparing a recommendation on similar lines.

The City Solicitor stated that the attendance of children at kinemas during the school hours could only be prevented by way of incorporating a condition in the licence when it was renewed.

"Similar efforts," he adds, "have been made by local authorities in various districts in England but without success, the chief obstacle being the impracticability of enforcing such a general condition. The C.E.A. is opposed to and such regulation, and is prepared to contest the validity of such a condition.

The death has occurred of J. O'Neill, who built the Tonic, Bangor, County Down, one of the largest halls in Ireland. It was later acquired by the Curran Circuit of Belfast.

A.B.C. is having the Rialto at Londonderry completely renovated. New seats, up-to-date heating and ventilation plant and latest projection equipment are being installed.

Unless an emergency arises, the Northern Ireland branch of the C.E.A. will not meet during the holiday months of July and August.

REVIEWS—continued from page 22

Steel

Twentieth Century-Fox. British (U). Photographed in Technicolor. Directed by Ronald H. Riley. Commentary by John Laurie. 3,017 feet. Release not fixed.

EXCITING and instructive interest featurette in Technicolor which pays full and just tribute to the British steel industry. Literally starting from the ground up, it traces the many intricate and spectacular processes by which iron ore, dug from good British earth, is converted into British steel, the best in the world.

The thrilling highlights, staged in grim, ghoul-like but efficiently run mills, furnaces and foundries, are the separation of iron ore from slag, the turning of the iron into steel by the Bessemer process, a British invention, the cutting and pressing of steel bars and sheets into marketable lengths and the forging of a giant crankshaft. These, effectively interlaced with appropriate detail covering the less spectacular but equally impressive sides of the great industry, brilliantly illuminate the whole, doubly reinforced by first-class commentary, smoothly delivered by John Laurie, and excellent Technicolor.

Outstanding featurette, a model of its kind and one that should be copied by other British producers and propagandists.

Production.—The picture, sponsored by the British Council, is a praiseworthy and successful attempt to tell the world why British steel is the unbeatable best. It opens with a giant mechanical navvy clawing iron ore from the earth, and then proceeds to illustrate the methods by which iron is separated from slag. The next manoeuvre is the conversion of iron into steel, and in these sequences the audience is introduced to the Bessemer method, a British invention which revolutionised the making of steel. The conversion of steel into ingots and the ingots into sheets, rods and engine parts spectacularly completes the fascinating from "foundry to finished article" set-up. It is not, however, entirely technical. The dramatic, or rather human, side is adequately represented by intimate shots of specialists at work in the foundries and mills and their complete disregard for the heat and flames surrounding them. It is, apparently possible to be happy and whistle at one's work, even in an inferno.

The direction is inspired, the commentary is exceptionally well written and the musical accompaniment is appropriate. Its showmanlike use of Technicolor is, however, its greatest triumph. A masterpiece of its kind, it should be seen by all classes, and not least by producers, sponsors and directors of lesser British documentaries.

Points of Appeal.—Subject, treatment, Technicolor, natural thrills, title and quota ticket.

Our Country

Film Traders, Ltd. British (U). Directed by John Eldridge. 4,500 feet. Release not fixed.

PRODUCED by Donald Taylor, this picture of Great Britain at war is a very praiseworthy attempt to put on the screen a symphony comprising pictorial beauty and the poetry of words and appropriate music which would give to the world a picture of the contrasts of industry and war in this island during its greatest ordeal.

It views the scene through the eyes of a sailor who has been torpedoed three times, coming home on leave after two years at sea. He travels to the West Country, the industrial areas, Wales and Scotland.

Production.—The poetical commentary is a little high flown, and if the picture is going to foreign countries, is apt to be a little confusing. On the other hand, Jo Jago's camera-work is pictorially beautiful.

Contrasts between war and man's more peaceful pursuits are admirably shown and the whole thing has a definite sense of poetry and motion.

Acting.—All the people who appear are non-theatrical, and one's notice is especially drawn to a young 17-year-old Sheffield girl, who appears several times, Molly Staniland. She has been working in an office and promises well as a screen actress.

Length and quota ticket make a good general booking.

Points of Appeal.—Beautiful camera-work, sincerity of purpose and imaginative production.

SHORT OF THE WEEK

Film Traders

RODIN. French (U). Directed by Rene Lucot. 2,500 feet. Release not fixed.—An exceptionally interesting short dealing with the work of the famous sculptor, Rodin, who was born in the heart of Paris in 1840.

The commentary which at the moment is in French, introduces biographical notes to his interesting career, and the camera does the utmost possible to his masterpieces, of which "The Thinker" will probably be the widest known in this country.

If the film is generally released it will, of course, have an English commentary and it should receive wide consideration on its documentary merits.

FRESH LAURELS

By BEN of B.N.

OUR artist, with his customary perversity, has chosen to misinterpret us. "'Waltz Time' Waltzes Away with the Laurels" was what we asked him to illustrate, and look what he has given us! Still, even if he misunderstands, the Trade will get our meaning, for in Glasgow, Birmingham, Newcastle, Liverpool, Leeds, Manchester, Cardiff, Sheffield and London hundreds of exhibitors have seen with their own eyes just how effectively this new British National offering has waltzed off with all the honours, be they laurel wreaths or Press raves. Paul Stein was asked for another "Blossom Time"; we left it to the Trade to judge if he had succeeded, and they left us in no doubt that he had.

If you read the week-end Press, you will have noticed some great enthusiasm for a new British star called Peter Graves, who appears in "I'll Be Your Sweetheart." Graves finally clinches his claim to stardom as Carol Raye's dashing, romantic lover in "Waltz Time," and the fact that Anglo-American have pulled off a deal as a result of which "Waltz Time" opens at the huge Empire, Leicester Square, on Friday, July 13, means that you will be reading a great deal more about Peter in the immediate future.

Flushed though we are by our success with "Waltz Time," we have no intention of resting on our laurels—and we're not going to ask our artist to illustrate that—because down at Elstree we are piling up a programme of subjects that will more than maintain the high standard we have set ourselves in this new romantic musical sensation.

Among the first of the new ones will be Montgomery Tully's "Query," which brings you a whole crowd of famous stars, headed by Billy Hartnell, Jimmy Hanley, Dinah Sheridan, Chili Boucher, Brefni O'Rourke, and others. We must confess that we haven't personally seen the "rough-cut," but the enthusiasm of those who have appears quite genuine, and the story is such that it's going to have people talking long after they have seen the film. In short, it isn't one of those subjects you just see and forget.

In the case of "Anguish," yes, we plan to change that title; we have seen quite a bit of the stuff that has been shot to date, and it has all the earmarks of an outstanding subject, a mystery story made with intelligence which, come to think of it, is something of a novelty in any mystery subject.

Derrick de Marney, who is associate producer and star, has to his credit the production of "The Gentle Sex," while Vernon Sewell, the director, was responsible for that outstanding feature currently hailed in America as "Better than Hollywood," "The Silver Fleet."

De Marney has two leading ladies in the picture in Joan Greenwood, who played "Half Pint" in "The Gentle Sex," and a new discovery about whom you are going to hear plenty—Joan Seton.

John Harlow has completed a new "Sexton Blake" adventure, "The Echo Murders," a thrilling story of Nazi agents, set in Cornwall, with David Farrar playing "Blake." This should be ready for early Trade screening, and is the popular type of film fare with which showmen just can't go wrong.

Oswald Mitchell has completed "Loyal Heart," the story of a sheepdog, set in Cumberland. Completed, we should say, except for the sheepdog trials, in which "Fleet" and a clever new child star, 14-year-old Phillip Kaye, appear. Percy Marmont is starring with Harry Welchman, Eleanor Hallam and other equally well-known artistes.

Maclean Rogers goes on the floor later this month with a screen version of "The Trojan Brothers," in which David Farrar will have his most dramatic rôle to date and will be starring with a number of outstanding stars now being signed up for the production.

* * *

When we say British National is out to win fresh laurels, we don't need an artist to illustrate it. Our product will prove it.

[ADVT.]

SCIENCE FILM SEASON STARTS IN MOSCOW

"Man and Ape" Was Made to be Entertaining

THE kinema plays a prominent part in popularising science in the Soviet Union. Popular science and educational films are shown daily in workers' clubs, "Houses of Culture," and in schools, as well as in special kinemas that were opened for this purpose shortly before the outbreak of war.

Few people know that as many as 1,176 popular science and educational films, excluding films of an ethnographical and geographical nature, have been made and shown on Soviet screens.

A festival of popular science and educational films was held in Moscow recently. It opened in 29 kinemas simultaneously, and will go on until the end of this month.

The programmes include films of this type which have proved to be most popular with mass audiences.

"Man and Ape"

The first three programmes were devoted to serial subjects: "Man and Ape," "Sun and Life on Earth," and "Our Motherland."

"Man and Ape" was released on the eve of the war, and was intended for senior high school students. The producers took it for granted that their audiences were already acquainted with Darwin's theory, and the film was intended to widen their knowledge. "Man and Ape" also had to be entertaining.

The film shows a number of episodes revealing points of resemblance as well as differences between men and apes. The explanatory text was reduced to a minimum.

The programme about the sun and its part in the development of life on the earth consists of several educational shorts—"The Sun," "The Sun and Plant Life," and "Popular Botany"— which are intended to give audiences a glimpse of the solar system, the functions of solar energy and plant structure.

One Projection Room for Two Theatres

(From "Kine." Canadian Correspondent)

THEATRE HOLDING CORP., operating the Allen chain of Premier Theatres in Eastern Canada, has developed a novel plan for the extension of the Hollywood Theatre in central Toronto.

The project comprises the erection of a second theatre on an acquired site next door to the Hollywood, the annex to hold 750 persons, compared with the 1,056 capacity of the original house.

It is proposed to play double film bills simultaneously in the twin theatres, the features to alternate on the two screens, giving patrons the choice of first picture after paying admission at the one box-office.

The double Hollywood will have one lobby and a contiguous projection room with four machines, but otherwise the theatres will be entirely separate.

*

There has been much talk in the Dominion about the post-war expansion of theatre companies, but post-war plans have caused the disappearance of one downtown theatre in Toronto, this being the Ace, an independent house opposite the City Hall.

WANTED—NO TAX ON THE NINEPENNIES!

Continued from page 14

have access to the home product, it was time the Quota Act came under review.

Tax Campaign

Concerning the entertainment tax campaign, the PRESIDENT reported that in the branch territory there were 28 candidates for nine very widely scattered constituencies. As there was not much time left in which to make approaches to the candidates, it was proposed, subject to the approval of that meeting, to send immediately a letter to each of the candidates asking for his comments on the case for tax relief.

The meeting approved the immediate despatch of the letter to each of the candidates. It includes the following passages:—

"A survey of international tax revenues reveals that Great Britain has the highest entertainment tax on kinema admissions anywhere in the world.

"The British Government receives about 38 per cent. of takings on entertainment tax alone; Canada and the U.S.A. collect 21 per cent.; Australia 20 per cent.; and Latin America from 10 to 15 per cent.

"We do trust that you will promise to support our claim for relief of entertainment duty, which has had to be paid almost entirely by the public, thus enabling us to reduce our admission charges and so continue to give to the 30,000,000 kinema-going public every week that relaxation from effort and burden which has borne upon them so heavily for the last six years."

Wanted, Tax-free 9d. Seats

Mr. ATROY thought there was little chance of tax reduction, but it might be possible to get an early adjustment to bridge the gap between the 1s. and 1s. 9d. seats.

The CHAIRMAN hoped they could anticipate a 9d. tax-free seat. Extra costs had fallen on kinema proprietors and they were entitled to expect that in any adjustment of tax they would be enabled to get an increase in their net income. They needed it.

H. R. V. ADDENBROOKE said the time when the greatest weight should be brought to bear was when the new M.P.s were elected. He called a meeting of Morecambe entertainment managers to consider the tax situation, but the attendance was disappointing. They decided to support the West Lancashire branch.

Ealing Studios

PRESENT

FRANCOISE ROSAY
TOM WALLS ★ PATRICIA ROC *in*
JOHNNy Frenchman

An exciting, romantic story of the loves & quarrels of human lovable people, set against an open-air background of the fishing communities of Cornwall & Brittany.

PRODUCED BY **MICHAEL BALCON** DIRECTED BY **CHARLES FREND** SCREENPLAY BY **T·E·B·CLARKE**

for DISTRIBUTION through EAGLE-LION

Trade Show

Tuesday, July 10, at 10.45 a.m. Leicester Square Theatr

TRADE SHOW OFFERS—JUNE, 1945

Title.	Renter.	Running time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine." Review.	Release Date.
*29 Acacia Avenue ...	Columbia ...	84 min.	A	7,511 ft.	Gordon Harker, Betty Balfour, Carla Lehmann	Potential title and star turn-up for the "populars." Definitely not for youngsters	June 14, 1945	July 23, 1945
Bell for Adano, A ...	20th Century-Fox	104 min.	A	9,359 ft.	Gene Tierney, John Hodiak, William Bendix	Outstanding general booking. Nothing to harm youngsters	June 28, 1945	Not Fixed
Betrayal from the East	RKO-Radio ...	83 min.	A	7,416 ft.	Lee Tracy, Nancy Kelly, Richard Loo	First-rate popular "melo." Should not harm youngsters	June 7, 1945	July 9, 1945
Blonde Ransom	G. F. D. - Universal	68 min.	A	6,129 ft.	Donald Cook, Virginia Grey, George Barbier	Reliable second for the populars. Safe for the family	June 28, 1945	Aug. 27, 1945
Bullfighters, The... ...	20th Century-Fox	61 min.	U	5,479 ft.	Stan Laurel, Oliver Hardy, Margo Woode	Good comedy support for the masses, family and youngsters	June 7, 1945	Not Fixed
Camera Reflections ...	Ambassador ...	35 min.	A	3,450 ft.	———	Excellent filler	June 7, 1945	Not Fixed
†Diamond Horseshoe...	20th Century-Fox	105 min.	U	9,396 ft.	Betty Grable, Dick Haymes, Phil Silvers	Excellent light booking. Just right for youngsters and the family	June 21, 1945	Not Fixed
Doctor's Courage, The	Columbia ...	70 min.	A	6,312 ft.	Warner Baxter, Hilary Brooke, Jerome Cowan	Moderate crime second. Hardly suitable for youngsters	June 21, 1945	Sept. 13, 1945
Experiment Perilous ...	RKO-Radio ...	91 min.	A	8,190 ft.	Hedy Lamarr, George Brent, Paul Lukas	Booking principally for high-class halls. Not for youngsters	June 7, 1945	July 2, 1945
Feud of the Range ...	Premier ...	65 min.	U	5,289 ft.	Bob Steel, Peter Cramer, Gertrude Messenger	Sound Western second. Good for youngsters ...	June 7, 1945	Not Fixed
'Frisco Sal	G.F.D.-Universal	94 min.	A	8,479 ft.	Susanna Foster, Turhan Bey, Alan Curtis	Good general booking. Safe for youngsters ...	June 7, 1945	Aug. 20, 1945
*I Didn't Do It	Columbia ...	97 min.	A	8,719 ft.	George Formby, Marjorie Browne, Jack Daly	Very good popular comedy bet. Safe for the family	June 14, 1945	July 23, 1945
I'll Be Seeing You ...	United Artists	84 min.	A	7,700 ft.	Ginger Rogers, Joseph Cotten, Shirley Temple	Good booking. Not for juveniles	June 21, 1945	Aug. 6, 1945
*I'll Be Your Sweetheart	G.F.D.... ...	104 min.	A	9,387 ft.	Margaret Lockwood, Vic Oliver, Michael Rennie	Very good general booking. Great for the family	June 28, 1945	July 30, 1945
It's A Pleasure	RKO-Radio ...	90 min.	A	8,100 ft.	Sonja Henie, Michael O'Shea ...	Capital light booking. Nothing to harm juveniles ...	June 7, 1945	Not Fixed
*Land of the Springbok	Ambassador ...	40 min.	U	3,305 ft.	———	Good class travelogue. Safe for the family ...	June 7, 1945	Aug. 6, 1945
Last Gangster, The ...	20th Century-Fox	66 min.	A	5,878 ft.	Preston Foster, Victor McLaglen, Lois Andrews	Very good programmer. Hardly suitable for youngsters	June 7, 1945	Not Fixed
Lermontov	Soviet Film Agency	68 min.	U	Approx. 6,200 ft..	A. Konsovsky, N. Shaternikova	Good specialised hall booking. All right for juveniles	June 28, 1945	Not Fixed
Man Called Sullivan, A	United Artists	96 min.	A	8,725 ft.	Greg McClure, Linda Darnell, Barbara Britton	Capital general booking. Safe for juveniles ...	June 7, 1945	Aug. 27, 1945
*Man with the Magnetic Eyes, The	British Foundation	53 min.	A	4,678 ft.	Robert Bradfield, Henry Norman, Joan Carter	Reliable support for the masses. Nothing to harm youngsters	June 7, 1945	Not Fixed
Mesquite Buckaroo ...	Premier ...	60 min.	U	5,456 ft.	Bob Steele, Carolyn Curtis ...	Just a fair fill-up. Children will like it	June 7, 1945	Not Fixed
Men of the Deep ...	Columbia ...	66 min.	A	5,959 ft.	Chester Morris, Victor McLaglen, Jean Rogers	Reliable support for popular halls. Nothing to harm youngsters	June 21, 1945	July 23, 1945
Murder, He Says ...	Paramount ...	94 min.	A	8,475 ft.	Fred MacMurray, Helen Walker, Marjorie Main	Potential comedy turn-up for the populars. Nothing to harm youngsters	June 7, 1945	June 25, 1945
†Nob Hill	20th Century-Fox	94 min.	A	8,579 ft.	George Raft, Joan Bennett, Vivian Blaine	Capital general booking. Safe for youngsters ...	June 28, 1945	Not Fixed
Riders of the Sage ...	Premier ...	60 min.	U	4,994 ft.	Bob Steele, Clair Rochelle ...	Fair Western second. Good for juveniles ...	June 7, 1945	Not Fixed
Roughly Speaking ...	Warner ...	124 min.	A	11,434 ft.	Rosalind Russell, Jack Carson, Donald Woods	Very good general booking. Safe for the family ...	June 14, 1945	Sept. 24, 1945
*Russian Pot Pourri ...	Key Films ...	35 min.	U	3,208 ft.	Wilfred Pickles	Reliable novelty fill-up. Safe for the family ...	June 21, 1945	Not Fixed
†Salome, Where She Danced	G. F. D. - Universal	91 min.	A	8,165 ft.	Yvonne de Carlo, Rod Cameron, David Bruce	Title booking, mainly for the industrial element and harmless for juveniles	June 28, 1945	Aug. 6, 1945
Smoky Trails	Premier ...	55 min.	U	5,192 ft.	Bob Steele, Jean Carmen, Murdoch McQuarrie	Moderate second. Good for juveniles	June 7, 1945	Not Fixed
Song of the Sarong ...	G. F. D. - Universal	65 min.	A	5,821 ft.	Nancy Kelly, William Gargan, George Dolenz	Very moderate second. Nothing to harm youngsters	June 7, 1945	Aug. 13, 1945
They Met in Moscow...	Film Traders	75 min.	U	7,000 ft.	Marina Ladynina, Nikolai Kryuchkov	Excellent specialised hall booking; quite suitable for juveniles	June 28, 1945	Not Fixed
*Waltz Time	Anglo-American	98 min.	A	8,961 ft.	Carol Raye, Peter Graves, Patricia Medina	Excellent general booking. Great for the family ...	June 28, 1945	Aug. 13, 1945

Way to the Stars, The ...	United Artists	109 min.	U	9,810 ft.	John Mills, Rosamund John, Michael Redgrave, Douglass Montgomery	**Outstanding British film. Great for the family** ...	June 7, 1945	Not Fixed
What a Blonde	RKO-Radio ...	70 min.	A	6,359 ft.	Leon Errol, Veda Ann Borg, Richard Lane	**Good comedy programmer for the masses and sticks. Nothing to harm youngsters**	June 14, 1945	July 23, 1945
Youth on Trial ...	Columbia ...	58 min.	A	5,287 ft.	Cora Sue Collins, David Reed, Mary Currier	**Reliable support for the populars. Should not harm youngsters**	June 14, 1945	Aug. 12, 1945

REISSUES

Raffles	New Realm ...	70 min.	U	6,499 ft.	David Niven, Olivia de Havilland	**Good box-office attraction. Nothing to harm youngsters**	June 7, 1945	Not Fixed
Waterloo Bridge ...	M-G-M ...	102 min.	A	9,136 ft.	Vivien Leigh, Robert Taylor, C. Aubrey Smith	**First-rate reissue, with obvious possibilities for the showman. Not for children**	June 7, 1945	Not Fixed

WHAT'S RELEASED IN JULY, 1945

Date.	Title.	Renter.	Reg. No.	Running Time. Min.	Certificate.	Length Feet.	Stars.	"Kine." Review Date.
JULY 2	**Experiment Perilous**	RKO-Radio	F. 8326	91	A	8,190	Hedy Lamarr, George Brent	June 7, 1945
,,	**Ghost Catchers**	G.F.D.	F. 7488	65	A	6,150	Olsen and Johnson	July 20, 1944
,,	**Lights of Old Santa Fe**	British Lion	F. 8124	77	U	6,893	Roy Rogers, Dale Evans	Mar. 29, 1945
,,	**Suspect, The**	G.F.D.	F. 8108	85	A	7,657	Charles Laughton, Ella Rains	Mar. 22, 1945
,,	***They Were Sisters**	G.F.D.	Br./Dr. 8206	115	A	10,299	Phyllis Calvert, James Mason	April 26, 1945
JULY 9	**Betrayal from the East**	RKO-Radio	F. 8305	82	A	7,416	Richard Lord, Nancy Kelly	June 7, 1945
,,	**Bring on the Girls**	Paramount	F. 8208	91	A	8,255	Veronica Lake, Eddie Bracken	May 3, 1945
,,	**Fifth Chair, The**	U.A.	——	99	A	7,833	Fred Allen, Jack Benny...	April 19, 1945
,,	**Great Flamarion, The**	British Lion	F. 8241	78	A	7,040	Erich Von Stroheim, Mary Beth Hughes	May 3, 1945
,,	**Minstrel Man**	Pathe	F. 8114	67	U	6,025	Benny Fields, Gladys George	Mar. 5, 1945
,,	**Penthouse Rhythm**	G.F.D.	F. 3808	60	A	5,382	Kirby Grant, Lois Collier	May 31, 1945
JULY 16	**Bowery Champs**	Pathe	F. 8120	61	A	5,573	East Side Kids	Mar. 22, 1945
,,	**To Have and Have Not**	Warner	F. 7953	99	A	8,950	Humphrey Bogart, Lauren Bacall	Feb. 1, 1945
,,	***Way to the Stars, The**	United Artists	——	109	U	9,810	Michael Redgrave, Rosamund John	June 7, 1945
JULY 23	***29, Acacia Avenue**	Columbia	Br./R. 8252	84	A	7,155	Gordon Harker, Betty Balfour	June 14, 1945
,,	**Enchanted Cottage**	RKO-Radio	F. 8304	92	U	8,303	Dorothy McGuire, Robert Young	May 31, 1945
,,	**Flame of Barbary Coast**	British Lion-Republic ...	F. 8153	91	A	8,208	John Wayne, Anne Dvorak	Mar. 1, 1945
,,	***I Didn't Do It**	Columbia	Br./Dr. 8399	97	A	8,719	George Formby, Marjorie Brown	June 14, 1945
,,	**Men of the Deep**	Columbia	F. 8373	66	A	5,959	Chester Morris, Victor McLaglen	June 21, 1945
,,	**Shadow of Suspicion**	Pathe	F. 8119	69	A	6,143	Marjorie Weaver, Peter Cookham, Tim Ryan	Mar. 22, 1945
,,	**What a Blonde**	RKO-Radio	F. 8343	70	A	6,359	Leon Errol, Veda Ann Borg	June 14, 1945
JULY 30	**Bluebeard**	Pathe	F. 8117	71	A	6,456	John Carradine, Jean Parker	Mar. 22, 1945
,,	**Doughgirls, The**	Warner	F. 7952	100	A	9,103	Ann Sheridan, Jack Carson	Feb. 1, 1945
,,	**Grissly's Millions**	British Lion	F. 8153	71	A	6,450	Paul Kelly, Virginia Grey	April 5, 1945
,,	***I'll Be Your Sweetheart**	G.F.D.	——	104	A	9,387	Margaret Lockwood, Vic Oliver	June 28, 1945
	Salty O'Rourke	Paramount	F. 8257	99	A	8,922	Alan Ladd, Gail Russell	May 17, 1945

*** A British Picture.** **† In Colour.**

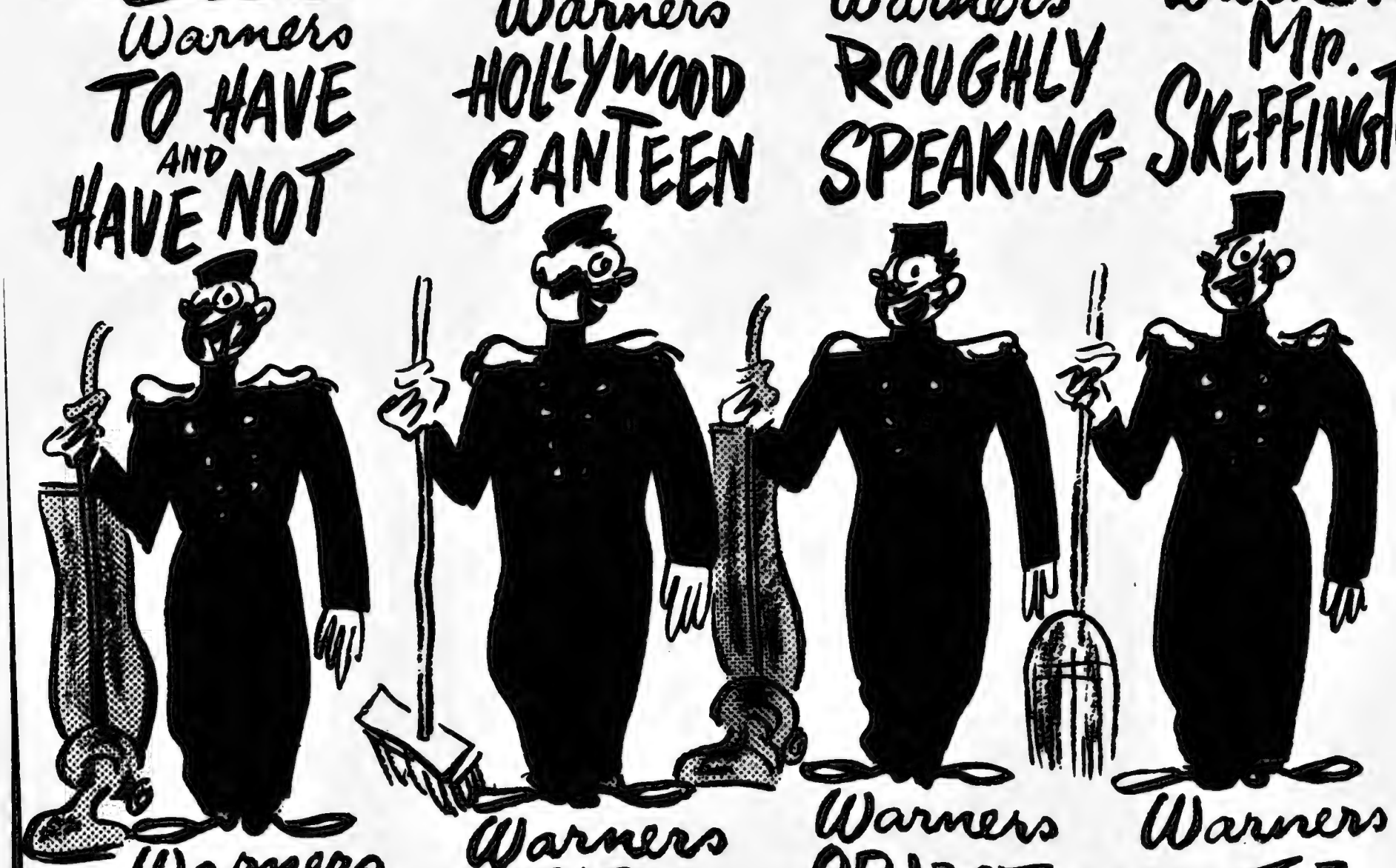
Set for the Big clean-up!

Warners
TO HAVE AND HAVE NOT

Warners
HOLLYWOOD CANTEEN

Warners
ROUGHLY SPEAKING

Warners
Mr. SKEFFINGTON



Warners
HOTEL BERLIN

Warners
THE CONSPIRATORS

Warners
OBJECTIVE BURMA

Warners
THE DOUGHGIRLS

JACK L. WARNER, Executive Producer

The Observation Window

Television Round the Corner

EXHIBITOR'S TALK TO STUDENTS

HOW near is large-screen television? Conversations with technicians suggest that as soon as new equipment can be installed in telecasting centres and a vigorous programme provided, manufacturers of receivers will be ready with theatre projectors to provide an acceptable picture for kinema patrons. Capt. West, the Industry's leading television expert, is at present in America, surveying the television sound recording possibilities on behalf of J. Arthur Rank.

DISCUSSION in the Trade on the appointment of C.E.A. members to the committee which will sit to revise electrical regulations has led to speculation as to the manner in which the kinema is likely to be affected. Will the revised regulations be stricter or somewhat relaxed, or will some be relaxed and others tightened?

BEFORE the promised dual projector with its powerful discharge lamp as a light source can come into use some changes in the regulations must be made—changes which will not, however, reduce the safety factor. Also the coming of television will most likely necessitate new regulations to cover the transformer apparatus.

UNTIL recently nobody would dream of installing wiring in the projection suite and other parts of the kinema otherwise than in conduit. Now there is a distinct move away from conduit, and with it the introduction of a new material of a higher insulation value than glass which will reduce current losses and increase safety conditions.

D. W. ATTREE, director of the Coliseum, Gorleston, has sent me a copy of the paper delivered by him recently to sixty students of the Gorleston Technical Institute on "Kinema Technique." A thoroughly good paper it is, admirably suited to the minds of youths with a bent for technical matters.

THE paper, accompanied by exhibits, took over an hour to deliver and, I gather, was closely followed by the students, who exhibited a lively interest in each phase of the lecture as the subject was explained in an orderly and lucid manner. For instance, the great increase of power needed to double the output of a radio receiver was made clear by the production of two electric bulbs, a 3-watt side-light bulb of a car, and a 25-watt domestic lamp, the students being informed that although light was magnified eight times by the latter lamp, the same increase of wattage applied to sound only doubled the loudness of the sound.

FOR the new entrant to the profession of projectionist, as well as for those who hold the job of assistant, "The Complete Projectionist," by R. H. Cricks, has proved an invaluable publication which has won praise all over the world. It has to assume, however, an educational standard which not all lads of fifteen or thereabouts possess, and a lecture of the type which Mr. Attree has given should awaken interest.

FREQUENTLY in these columns the logic has been emphasised of selling the picture projector and the sound-head as a single unit. This appears to be taking place in two or three directions; an announcement is shortly expected linking up the interests of two companies, each specialising separately in a combination for mutual advantage.

J. BENSON.

TECHNICAL RESEARCH IN U.S.A.

Papers at S.M.P.E. Conference

SUBJECTS discussed at the twice-yearly conference of the Society of Motion Picture Engineers provide an indication of the trend which research has taken during preceding months. Sound problems predominate in the papers submitted, picture subjects coming second, with only three speakers dealing with television.

A paper by two R.C.A. experts discussed briefly the method of employing so-called reverberation chambers for the purpose of recording. A survey of the decay of sound in reverberant rooms was followed by the method of superimposing the reverberation of the chamber upon that of the room in which the original recording of sound was made. The construction of a double reverberation chamber was also outlined.

Improved Recording Methods

Improved scoring and production sound-recording channels which incorporate a number of new constitutional and operating features were described in a paper by C. R. Darby, Ph.D., of Paramount. The new channels are truck-mounted and carry their own battery and rectifier-type power supplies. A complete line-up panel has been designed which greatly simplifies test procedures.

Two Western Electric engineers—F. L. Hopper and R. C. Moody—describe a simplified recording transmission system, which is compact and light-weight and adaptable.

Features of a three-band variable equaliser recently designed for use by 20th Century-Fox sound technicians were explained by L. D. Grignon. This provides suppression and emphasises in three frequency bands adjustable by separate controls. Improvements are in zero-insertion loss, smaller loss as equalisation is varied and more pronounced effects for equivalent changes in equalisation.

A push-pull frequency-modulated circuit applicable to vibratory systems was the subject of a paper by another R.C.A. technician, A. Badmaieff. In this system the push-pull action is accomplished by varying the resonant qualities of oscillograph and discriminator in opposite phase relation. Modulation of both is achieved by the use of two capacitators with a common plate and arranged in a push-pull circuit. If the plate is the moving element of a vibratory system the circuit can be used for measuring. The circuit can also be used to calibrate recording heads while cutting phonograph discs.

Theatre Speaker System

A new two-way theatre speaker system was outlined in a paper by J. B. Larsing and J. K. Hilliard in which new permanent magnet low-frequency and high-frequency units having replaceable diaphragms figure. Combined with a new horn system having a higher efficiency, extended frequency range, units providing higher air-gap flux densities, better transient response, the system is claimed as a great improvement in theatre speakers.

Acoustic Material

Sound isolation blankets of fiberglass, glass fibre of a type newly developed, have shown a remarkable acoustic efficiency when used in aircraft. Details of the potentialities of this material in theatres and studios were given with tables of sound absorption coefficients over a range of from 128 to 4,096 cycles.

Other subjects included a public address and sound reinforcement system for theatres using duplex loudspeakers, new fine-grain sound films manufactured by Dupont, a modification of the W.E. 1100 desitometer, a system of lens-stop calibration by transmission, a varifocal view-finder for motion picture cameras.

Television was dealt with, in a paper by R. B. Austrian summarised on this page last week, on large-screen possibilities and by Klaus Landsberg speaking upon common ground between motion picture and television studios.

POOL CARBONS

Edited by

The Showman

IN last week's KINE. we published the last lot of entries for the first KINE. monthly Showmanship competition. The number of showmen who took part in the contest is very gratifying—so is the quality of their efforts.

It was no easy task weighing the evidence and selecting the first prize-winning member of the KINE. Company of Showmen.

The first monthly prize of £5 goes to

Frank Bradley of the Regent (G.B.), Sheffield

for his exploitation of Columbia's "A Song to Remember." Joe Friedman, managing director of Columbia, joins with me in congratulating Bradley on his success.

Columbia, as announced at the beginning of the contests, will be doubling the KINE. prize because the film the winning manager has exploited is a Columbia product.

That means that Frank Bradley will shortly receive his cheques totalling £10.

Now let's see why Bradley won his prize.

Briefly, this is what he did:—

Tied-up with the Sheffield *Star* for a walking race that was seen by 200,000 people.

Ran open-air lunch-time concerts on a mobile stage, decorated to boost the film.

Had tie-ups with a number of stores and with the National Savings Committee.

Gave a well-publicised pre-view.

Put up a book display in the public library.

All these ideas were good, particularly the *originality* of the tie-up with the local evening newspaper's annual walking race.

Both this idea and the lunch-time concert stunt were not suggested in Columbia's campaign book. They were devised by Bradley to suit local conditions.

On the other hand, he did not ignore the good advice offered by the campaign book. He adapted more than one of the ideas to suit local conditions—and put them over in a showmanlike manner.

Frank Bradley won Columbia's "Something to Shout About" contest in 1943. It wouldn't surprise me if he won one of those silver cups offered by Columbia to G.-B. managers for their exploitation of "A Song to Remember."

*

AS I have already commented, the standard set in the June contest was high, considering the fact that we are now in the conversion period from war time to peace time exploitation.

There was another Company member who did very well in the contest—H. B. Harris, of the Tudor, Nottingham.

He went all out to put over G.F.D.'s "Waterloo Road." His ideas were both numerous and original.

You can read about this campaign in the June 21 issue of the KINE.

M. Zand, manager of the Burnley Odeon, was not far from winning the prize either! He has submitted details of two campaigns in a period of four weeks. Considering that both stunts obviously entailed a lot of planning, that is pretty good work.

His first campaign (June 7 issue) was for "Madonna of the Seven Moons" (Eagle Lion), for which he secured 19 shop window displays and a tie-up with the Police Safety First Week.

The other campaign was for Paramount's "Frenchman's Creek." He made use of a novel still "peep" show.

These are other Company members whose entries deserve special mention:—

A. Baylis, of the Regal, Chesterfield, for his "Hotel Berlin" (Warner) effort (June 14 issue).

K. Hill, of the Opera House, Coventry, for his "Pennies from Heaven" (Columbia) foyer display (June 14 issue).

Keith B. S. Hann, of the Old Kent Road Odeon-Astoria, for his two stunts—one for 20th-Fox's "Something for the Boys" (June 14 issue), and the other for G.F.D.'s "Blithe Spirit" (June 21 issue).

G. Saunderson, of the Southend Odeon, for his Guest Night goodwill stunt.

J. A. Campbell, of the Odeon, Bury, and his assistants, for putting over "Wilson" (20th-Fox) (June 21 issue), and

B. G. Smith, of the Empire, Alfreton, for his "He Snoops to Conquer" (Columbia) stunt.

A live monkey featured in this foyer display for DANGEROUS JOURNEY (U.A.), which was put up by K. Hill at the Opera House, Coventry. (Left)—This Airgraph is being sent by P. A. Fowler, of the Trocadero (G.-B.), Elephant and Castle, to all Servicemen who ask for star photos. The pin-up girl was selected at a contest to find "Miss Southwark of 1945"

*

Non Company Members

MENTION must be made of one or two outstanding displays submitted by showmen who were not members of the KINE. Company of Showmen.

Two ideas for Warner's "Hotel Berlin" were almost up to the prize-winning standard. They were submitted by L. Durban-Long of the Ritz (A.B.C.), Leeds (June 7 issue), who subsequently claimed his Showmanship Certificate, and S. E. Pascoe Williams, of the Ritz (A.B.C.), Woking (June 14 issue).

Both these enterprising A.B.C. managers are to be congratulated. S. E. Pascoe Williams will be a welcome member of the Company when he has had his six mentions which I know won't take him long to accomplish!

Last week, a third A.B.C. manager submitted the best idea of the week. I am referring to assistant manager A. Hull's idea for Butcher's "Kiss the Blue Good-Bye" at the Regal (A.B.C.), Dursley.

These other non-members are well on the way to success:—

Bill Browne, of the Ritz (A.B.C.), Hastings, who put over M-G-M's "Mrs. Parkington."

G. E. Sewell, of the Hower (Odeon), Romford, who used an eye-catching poster for Paramount's "Here Come the Waves."

A. H. Stobie, of the Gaumont Palace, Chadwell Heath, who ran two contests for his current attractions.

T. Toole, of the Criterion, Dudley, who put over Metro's "Meet Me In St. Louis" with a "trolley" display, and

G. A. Foster, of the Regent (G.-B.), Brighton, for his attractive front of house display for 20th-Fox's "A Tree Grows in Brooklyn."

A Place of One's Own

☆

Two ideas for putting over Eagle-Lion's "A Place of One's Own." Left: D. Allison, of the Odeon, Redhill, built a house out of black-out material and set it in the foyer.

Right: R. G. Butler used a model house for his foyer display at the Capitol (Odeon), Cardiff.

Meet The Winner

FRANK BRADLEY, winner of the first post-war KINE. monthly Showmanship Competition, has been with Gaumont-British since 1929.

That is a record of which to be proud.

Bradley's first appointment with the circuit was as assistant manager at the Scala, Leeds.

He has managed a number of G.-B. houses in the North of England. Before he went to the Regent, Sheffield, in February, 1942, he was at the Savoy, Grimsby.

The Sheffield Regent is one of the circuit's largest cinemas.

And, in brief, is a manager's success story. How about yours? Have you submitted your own stunt to the KINE. Showmanship feature yet?

One of these non-company men have held certificates in the past. They'll know the ropes and will soon be holding a current certificate.

Newcomers are proving to be enthusiastic, and it won't be long before many of them are among our new members.

The July contest starts to-day. Recent issues of the KINE. will provide you with all the information you need about the rules, but judging by the letters that are reaching me, most showmen know the rules by heart!

Next week, I want to comment on how the second contest is going.

Open Letters

LETTERS from showmen are always interesting, especially when they are discussing current problems and successes.

C. A. Paice, of the Theatre Royal, Portsmouth, writes this week with some comments on the type of films that make big box-office. He writes:—

"*It makes me smile when managers announce they have broken the house record with such-and-such a film: that film generally proves to be one of the 'supers' and has been booked to them at 50 per cent.*

"*They don't realise it is just as good, or sometimes even better, to do average business on a film costing 25 per cent. than to break records on 50 per-centers.*

"*Then, of course, circuit managers are not allowed to know how much their films are costing and how much profit they make, which seems all wrong to me, as these items are two of the things that make the job interesting. What's better than knowing on a Saturday night that you have made a good profit for your company.*

Well, that's one man's idea. The keen showman, of course, will go all out to exploit any and *every* film to the best of his ability.

Commenting on the needs of showmanship, C. B. B. Crisp, of the Ritz (A.B.C.), Barrow-in-Furness, writes:—

"*. . . to my mind, the general appearance of the theatre, staff, cleanliness, and so on, should go—and do go—a long way to get regular patrons. I believe that both the outside and the inside of a theatre should be attractive.*"

That's what Crisp has done at the Ritz. Little extras like framed star portraits in the lounge, luxury seating in the café and carefully considered foyer lighting all help to make the Ritz a "plus house."

Starry Way

WELL, you can now get going on your ideas for the United Artists KINE. contest for exploiting "The Fifth Chair." It is released next week.

Prizes are: First, 50 guineas; second, 25 guineas; and third, 15 guineas. There are ten consolation prizes of five guineas each.

You can read all about the rules in the KINE. for June 21.

In the meantime, United Artists is preparing for a publicity campaign to help exhibitors to exploit the Two Cities' film, "The Way to the Stars," which is scheduled for July 16 release.

Both music and songs from the film have already been broadcast. Nearly every national picture magazine has carried pictures from the film: that's grade A publicity from the exhibitor's point of view.

A national advertising tie-up has been made with Drene shampoo and a similar tie-up with Lux.

Jacqumar fabric manufacturers have also tied up with the campaign.

And if you want any help to put over your ideas, you might be interested to know that U.A. exploiteers will be keeping a watchful eye on the provinces during the release period.

A £50 Dog

ORIGINALITY has been taken to an extreme by the G.-B. publicity department. It has devised a G.-B. campaign sheet to help G.-B. managers put over the G.F.D. product, "They Were Sisters"—and has persuaded the star, Ann Crawford, to offer a prize of a £50 pedigree Bedlington terrier.

But *you* don't get the dog—it is for your patrons.

You persuade a local newspaper editor to run a readers' letters contest about the film and forward the six best entries to G.-B. Ann Crawford will judge the letters—and the winning patron will be awarded the prize dog.

Autographed books are among other prizes.

Here's something you can win.

If you run a book drive for the Forces the Army may award you a gold medal for your effort. There are five medals to be won, so go all out to get books for the Forces.

When your campaign sheet for "They Were Sisters" arrives, read it carefully and adapt the suggestions to local conditions.

And don't forget the contest. You'll be surprised how much your patrons will enjoy trying to win a £50 dog as a pet!

How to use the foyer kiosk. This is what Harry Murray does at the Odeon, Scarborough. Good publicity for 20th-Fox product! and (left) A window display for G.F.D.'s THE MERRY MONAHANS put up by Miss L. Watt of the Florida (G.B.), Glasgow

Parchment Stencils

GOOD ideas are always welcome and what is better for all managers than that they benefit from one another's ideas?

I like this idea, submitted by L. Durban-Long, manager of the Ritz (A.B.C.), Leeds. He covers auditorium lights with parchment shades, and has publicity slogans for forthcoming attractions stencilled on the parchment. That's ingenious.

By the way, Durban-Long keeps one eye (or should I say ear?) open for broadcast tie-ups. Hearing that there was to be a broadcast of a scene from "I Live in Grosvenor Square," he put a slide on the screen asking patrons to hear the broadcast extract—then come and see the film.

Light Stunt

ANOTHER light stunt was put into operation by another A.B.C. manager, R. H. Cox, of the Forum, Manchester. He had a colourful display for Eagle Lion's "Madonna of the Seven Moons."

A shop-window display was lit by diffused light, showing seven moors. The light effect made all the difference to what would otherwise have been quite an ordinary display.

There was another illuminated display for the film, this time in the foyer, where cut-outs were thrown into relief by the use of a "flasher."

In addition, manager Cox had teaser cards displayed in several shop windows.

Let's hope it won't be long before you win your Showmanship Certificate, manager Cox.

Another "Song"

COLUMBIA'S "Song To Remember" is getting all the publicity it deserves these days. Managers are being encouraged, both by the merit of the picture and by those silver cups offered by Columbia for the best piece of exploitation.

Here's an extensive campaign that was put over by B. H. Goodman, of the Trocadero (G.-B.), Liverpool.

In the theatre he arranged cut-out letters on the tabs to spell "Song To Remember," followed by the playdate. The foyer was decorated by neat poster designs done in paint, so as to economise in the use of paper.

Then Goodman organised a Press campaign—getting 600 inches of free editorial space as a result.

Outside publicity included an essay contest for 10,000 workers in a telephone factory. There were, of course, numer-

The Showman On :—

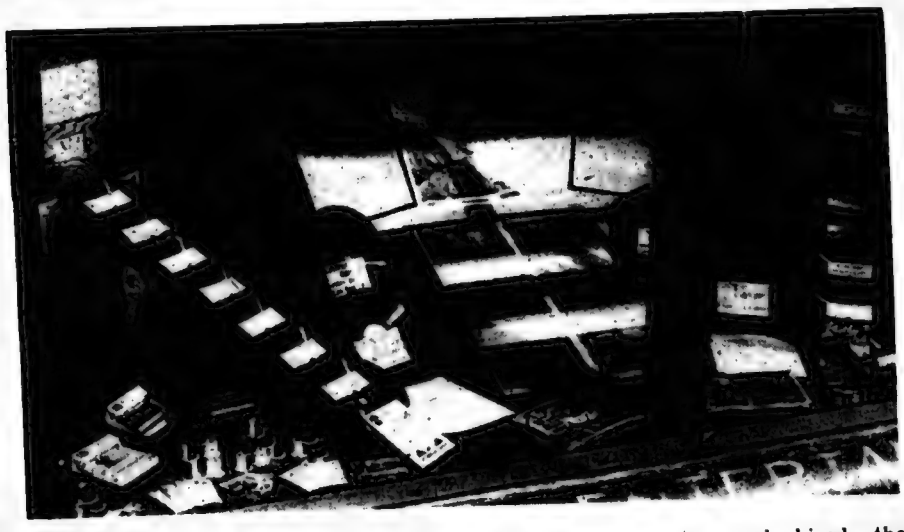
RENTER'S SCOTTISH CAMPAIGN : USE OF A "MIKE" : ELECTION TIE-UP

ous shop-window tie-ups, and a very bold display in a large store.

One good idea was contacting musical societies, covering almost a 50-mile radius. A number of societies arranged for block bookings.

The Profit Prophet

THERE are some who say it is quite impossible to tell in advance how much money any particular film is likely to take in a kinema. Certainly it is a fact that the lay-Press critics are sometimes out in their assessment of



public reactions to the films they review.

When I met Sydney F. Lyndon, manager of the Hammersmith Regal (A.B.C.), a few days ago, he assured me—quite without boastfulness—that a fortnight before he played a picture he could estimate to within £10 how much it would take, and he was seldom wrong.

He mentioned the point by way of explaining his policy in regard to publicity.

"If I spend an extra £5 on publicity," he said, "and thereby attract at least an additional £6 at the box-office, I have done well and the extra outlay has been worth while; but if the film would attract bumper business anyway it's not worth while spending additional money on publicity. That would be just waste expenditure."

That is where his judgment comes in. When he is satisfied that he has a "winner," he lets it sell itself. It is when there is need for improving returns that he goes out on a publicity campaign.

That's one point of view if it's not everyone's.

Welcome Home

HARROW DISTRICT branch of the British Prisoners-of-War Relatives Association decided to give the boys a welcome-home party, and hired the Dominion (A.B.C.) for a "midnight matinée." Some 700 returned prisoners and their families were present.

I was, unfortunately, unable to accept H. O. Stanley's invitation to see this event, but he tells me that it was a great success.

Although this has no connection with the Dominion programmes, there is no doubt that it has done much to foster good will.

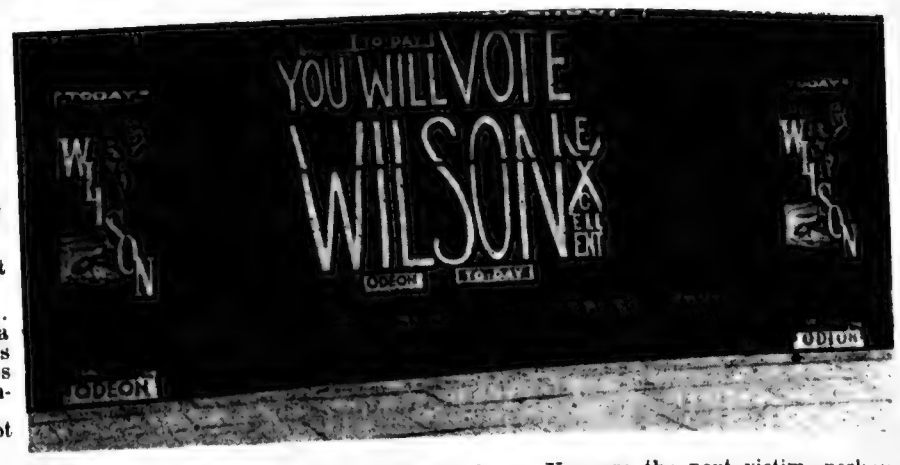
Old Lace

PEOPLE were attracted by the window tie-up arranged by John Charlton, manager of the Barnet Odeon, for Warner's "Arsenic and Old Lace."

He spent a lot of time persuading a gown shop and a furniture shop proprietor to lend him what he wanted, but he finally got good results.

The display showed an old lady sitting at a table, there being an empty chair for her next victim.

A poster read: "Dolmar's for Dresses. Barnet Cinema for 'Arsenic and Old Lace.'"



P. Sykes of the Crewe Odeon, tied up with the General Election. He got this valuable outside publicity for WILSON (20th-Fox), and (left) a window display for LOVE STORY (Eagle-Lion), arranged with a local music store by W. R. S. Bennett of the Odeon, Bognor Regis

Columbia's Efforts

DON'T think that everything is being left to managers to put over "Song To Remember." Far from it. Columbia has gone all out to provide extra publicity, and so has the Gaumont-British circuit.

The picture had a good send-off in Scotland.

A. W. Hall, G.-B. Divisional Publicity Manager in Scotland, concentrated on the principal newspapers throughout his territory, which also includes Northern Ireland. His efforts resulted in a first-rate Press campaign.

Everything was directed to the four first runs—Aberdeen, Edinburgh, Glasgow and Belfast. The object was to get a national "hook-up" of the entire Press in a line passing through every town or district where the film was showing, stretching from Aberdeen to Belfast.

This worked out as planned. At the Press preview in Edinburgh the critics turned out in full force from towns up to 50 miles away, including Dundee, Perth, Kirkcaldy, Alloa and Falkirk.

All this publicity will help *you* if you show the film!

Banner Novelty

BANNERS can be very uninteresting —it's how you use them that makes them "live" publicity.

For instance, Ron Whitehead, who is managing the Royalty Cinema, Hull, made novel use of a banner and two publicity panels for Warner's "Constant Nymph."

These were put on the stage prior to the showing of the trailer. Floods lit up the banner and panels, while slides of sketches of the stars (drawn by a projectionist) were shown on the screen.

The lights dimmed, the banner was lowered to the stage, and two concealed men removed the panels, as the trailer began to be shown.

This was unusual enough to attract attention to "The Constant Nymph."

Teaser Sketch

DRAMATICS were used by John E. Lake at the Kingsway (A.B.C.), Hadleigh, to put over Warner's "Arsenic and Old Lace."

He got two local amateurs to put on a skotch before showing the trailer.

A voice over the mike announced that a film critic had just returned from a preview. The curtains parted to show a man seated at a table reading.

The critic bursts into the room, raves about the wonderful film he has seen, but does not mention its title. The film man offers the critic a drink—he subsequently dies.

Then the off-stage mike voice laughs and says: "It was arsenic he drank. You're next. Now cover him with old lace. You are the next victim—perhaps next week."

John Lake pops up at regular intervals in this feature—and it's always with something quite different!

Some Guest!

"SHE looked like an angel, but acted like a devil," was the heading of a display used by J. Draycott Simpson, at the Odeon, Bristol, for "Guest in the House" (U.A.).

The display took the form of an open book, one of the pages containing a photograph of Anne Baxter, the other, headed "My Diary," carrying the statement, "I want him—I'll do anything to get what I want."

To the question, "Did she succeed?" patrons were advised to see "Guest in the House."

Who's "Laura"?

FRED BULL, manager of the Odeon, Lancing, went all out to publicise "Laura" (20th-Fox). First, he used the microphone to tell the audience: "Laura was all woman, loved by all men, loving none! You can see Laura at the Odeon, Lancing, Thursday, May 10, for three days."

He also arranged a display in the window of the taxi office opposite the station.

On the previous Saturday evening, when the theatre was well filled, Bull went on the stage and asked if there was any lady named "Laura" in the house. To the delight of the audience an elderly lady came forward and was presented with an invitation to come and see "Laura."

Permanent Wave

WHEN Paramount's "Here Come the Waves" was at the Odeon, Brighton, a dance was arranged at the Dome.

The manager, J. S. Sackier, obtained the co-operation of one of the hairdressers in the town, who acted as judge at the dance and presented a "permanent wave" as a prize for the best-dressed head.

Over 1,000 people attended the event. The dancing took place to music of "Here Come the Waves."

Hanging cards and other displays were given prominence, and local newspapers carried extra advertising and editorial.

Blonde Trouble

BLONDES were invited by R. Burns, manager of the Forum (A.B.C.), to enter a contest to select Southampton's most beautiful blonde. The exploit Metro.'s "Blonde Fever."

The contest was run in connection with a hairdresser and a dance hall were up. Finalists appeared on the Forum stage, when two sailors were asked to select the most beautiful blonde.

A teaser slide campaign also helped to boost the film. A slide read: "Who has blonde fever? Visit doctor Forum."

Vote "Excellent"

AS I have often said, "Be topical." One of the most recent topics was the General Election.

P. Sykes, manager of the Odeon, Crewe, put up a bold poster facing

PATERSONS (GLASGOW) LIMITED
THEATRE FURNISHERS
REPAIRS
STOCKS OF MATERIALS STILL AVAILABLE
ESTIMATES
79 HOWARD ST. GLASGOW. C1
CENTRAL 4289

STURGEON-ACME
PROJECTOR ARC LAMPS
with Automatic Feed.
The arc lamp you will eventually install.
A.C. INDUCTOR SETS
Manufactured and distributed by
CINESALES LIMITED
69, FRITH STREET, LONDON, W.1
Telephone: GERrard 5457

...sy thoroughfare to tie-up "Wilson" ...th-Fox) with the General Election. His poster, a bold white on a dark background, read: "You will VOTE 'Wilson' to be eXcellent." Ingenious—and eye-catching!

Un-Hackneyed

DOUBLE appeal was achieved by A. J. Burrows, new manager of the Hackney Pavilion, by an advert. in the local paper which read: "Bring your books and magazines for the troops when you visit the Pavilion to see 'A Tree Grows in Brooklyn.'"

This supplemented a special lobby display in which posters appealing for reading matter for the boys on Service flanked a renter's pictorial panel for the 20th-Fox film.

A Nice Place

BESIDES the usual house publicity to advertise "A Place of One's Own" (Eagle-Lion) at the Sydenham State, A. N. Lilley fixed tie-ups with two furniture dealers in the district.

They filled their windows with furniture for dining-room and bedroom use, and among the pieces catch-line cards were placed, stating: "Is this your idea of A Place of One's Own'? And very ... too! You mustn't miss the film ... the State all next week."

For Better or Verse

As an advertisement for "Hollywood ...nteen" (Warner), Miss H. M. Fletcher, of the North Harrow Embassy (A.B.C.) organised a limerick competition on a verse composed by her assistant, M. Zagury.

Cash prizes of a guinea, half-guinea and five shillings were offered for the best last lines.

Supplementing this, posters and star-portraits were put in the vestibule, and a radiogram was set up to play hit tunes from the film.

Window Work

IT was only a renter's stock folding display panel, but it was exceptionally well designed and fitted up well in the corner window in the frontage of the North Finchley Gaumont.

It was for 20th-Fox's "A Tree Grows in Brooklyn," and a feature of the unit was that one of the outer panels carried a simple painting of a tree standing beside a fence, while the other showed a corner of a red-brick house.

Quality v. Quantity

A BIG display will not always get across merely by reason of its size: it needs to have a "punch" as well.

That is why I liked the six by four foot gilt-framed panel in the vestibule of the Edgware Road Odeon, advertising "Salty O'Rourke" (Paramount).

The painting was red, relieved by the blue-green film title printed across the top. A photo cut-out of Alan Ladd stood out from this background, facing the spectator as though threatening him with a gun.

Besides being mounted in front of the background, this figure was given additional solidity by having a black "dummy" shadow painted against the backing.

Since I called last, C. E. Wythe has brightened the foyer by hanging quad panels on the walls over the doors leading to the stalls and above the confectionery kiosk.

On Strings

SOME months ago I described a publicity idea used at the Harlesden Odeon to advertise "Melody Inn" (Paramount). Since then there has been a change of management, and it is a strange coincidence that Basil P. Putt has used a similar scheme to advertise "Here Come the Co-Eds" (G.F.D.-Universal).

He stretched five fine wires between the walls of the passage leading to the back stalls, placing them above the top of the shallow flight of stairs from the foyer.

A bold cut-out was fastened to these almost invisible threads. It consists of the film title in joined lettering and a pair of flanking rectangular panels.

The title was painted in lemon and orange tints, outlined in black, and stood out from the darker tone of the wall.

Firmness Pays

THERE is only one way to deal with troublesome children, and that is to be fair but quite firm.

E. T. Griffiths, of the Cheltenham Spa Ritz, has proved this for himself.

When he took over the hall about two years ago he experienced some trouble with the youngsters, but he soon showed them that they must either behave or stay out. When they discovered that he meant this, they learnt wisdom and became model patrons!

Unchecked children can be a considerable nuisance to managers, for they annoy patrons and give the house a bad name.

Twickenham Contest

I MENTIONED some weeks ago how A. W. Ross Hancock, of the Twickenham Regal (A.B.C.), was co-operating with the local authorities in a beauty contest to be held on the stage.

B. H. Goodman of the Trocadero, (G.B.), Liverpool, used these cut-out letters on his tabs to advertise Columbia's A SONG TO REMEMBER, and (left), he also tied up with a local departmental store

Reginald Purdell, Garry Marsh and Edward Rigby, the actors, and Jack Beach, of the Canadian Broadcasting Corporation, acted as judges.

The local Press devoted nearly a column to a report; a patron offered a pair of American nylon stockings for presentation to the winner; and another patron handed a bunch of carnations over the footlights after the declaration of the vote—so the contest seems popular.

Getting 'em Home

PROBLEMS of the management of the Forest Hill Capitol have been overcome by manager Springfield. He concentrates on services which make all the difference between mere "value for money" and the wholly satisfied customer!

He has been forging a link of good will with the tramway inspector of London Transport who controls the running of the cars which turn back at Forest Hill, outside his kinema.

By telling this official the times when his programmes are due to end, and using a little persuasion, he has managed to secure the arrival of trams outside the hall when the last patrons are leaving, so that there need be little standing about, possibly in the wet and cold.

As many of Mr. Springfield's patrons come from some way away, this attention is a service to them.

Something Different

THE foyer display devised by Henry Kerr, of the East Sheen Odeon, for "Something for the Boys" (20th-Fox), was quite elaborate. There was a half-rainbow worded in glitter with the title of the film. Descending from this, three large arrows, at the barbs of which were pasted small cut-outs of girls, attracted attention to the title.

The first arrow pointed to a collecting-tub labelled, "Cigarette Fund—Smokes for the Boys"; the second indicated a National Savings table labelled, "National Savings—Security for the Boys"; and the third led to cut-outs of Vivian Blain and Carmen Miranda holding up a dummy radio receiver beside the notice, "Vivian Blain and Carmen Miranda do something for the boys, too. —See them here next week."

Show to Remember

NEARLY every post brings news of what managers are doing for Columbia's "A Song to Remember." That film is certainly being given all the publicity it deserves.

James Bennett, manager of G.-B.'s Casino, Liverpool, has put over another praiseworthy stunt for the film. He tied up with Liverpool's Merchant Navy Ocean Club, where, with the aid of the "Tonics" Concert Party, he put on a show and billed it as a "Show to Remember." The guest of the evening was the M.P. for Liverpool City Division, Sir John Shute, D.S.O., who invited the Merchant Navy to see "A Song to Remember."

Stills from the film were displayed in

MIRROR PROTECTORS
For practically all makes of Arc Lamps
12" to 14" ... 31/6 each
8" to 10" ... 22/6 each
With our Protectors, Mirrors last three times as long
COWAN MIRROR PROTECTOR CO. LTD.
49, FRITH STREET, LONDON, W.1.
Telephone: Gerrard 5457

J. ROWLAND SALES LTD.
MORTGAGE ADVANCES
ON FREEHOLD OR LEASEHOLD CINEMAS, THEATRES AND HOTEL PROPERTIES ANYWHERE IN THE UNITED KINGDOM. OWNER OCCUPIED OR INVESTMENT.
Consult Lender's Agents — J. ROWLAND SALES LTD.
Cinema and Theatre Estate Agents and Valuers.
FARADAY HOUSE, 8-10, CHARING CROSS RD., LONDON, W.C.2.
Tel. Nos.: TEM. 9710 & 9719.

The Showman On :—

A JUNGLE DISPLAY : EXPLOITING A LACK OF HOUSES : LOCAL EVENTS

the Club, and the leading news-papers printed the story.

A fortnight before playdate, Bennett inserted this advertisement in the personal column of the *Liverpool Echo*: "To over-sixties: Have you an old song that lingers in your memory, which is 'A Song to Remember'? If so, let the manager of the Casino Cinema know about it in a letter of not more than 300 words."

Letters rolled in from all parts of Lancashire and Cheshire, and on opening night 30 old people who had sent the most interesting letters were entertained at the Casino.

He followed this with a teaser advertisement reading: "'Casino' is a word to remember from January to late December; but the first week in June you will all hum a tune from the picture, 'A Song to Remember.'"

Jim Bennett also had tie-ups with a greyhound stadium and a dance club.

Another Quiz

ANOTHER showman who has been running quiz programmes for some time past is A. N. Lilley, of the Sydenham State. He follows the B.B.C. scheme, successful contestants working to win ten shillings by answering correctly questions about films, history, animals, or general knowledge.

Mr. Lilley and his Question Master are quick to take any opportunity for a bright gag which will set the house chuckling, and competitors are given reasonable assistance to win the money.

Mr. Lilley says that the quiz costs him £3 each Sunday, but, as his takings have nearly doubled since he started it the idea is highly profitable!

Coventry's Jungle

ALTHOUGH K. Hill has not won the first KINE monthly prize of £5, he has at least kept up a fine standard of consistency. Here is another clever idea from the Coventry Opera House, a kinema which Hill keeps "in the news" nearly every week.

For United Artists' "Dangerous Journey" the foyer was decorated to represent a jungle. There were five stuffed animals arranged next to a display of native war spears and artificial jungle foliage.

But the *piece de resistance* was the live monkey!

We must give Hill credit for his variety and quantity of bright ideas.

A Nice Place

PEOPLE want houses! That's why D. Aklinson and his assistant, Mr. Whitehead, of the Redhill Odeon, went all out to put over Eagle-Lion's "A Place of One's Own" with teaser advertisements and a display linking up with the shortage of living accommodation.

For instance, their Press advertisement carried a banner heading: "Are You Worried by the Housing Problem?"

In the foyer they put up a house, built of black-out material and neatly painted. The house, surrounded by artificial flowers, was called simply, "A Place of One's Own."

That's a useful stunt.

Improving Frames

LITTLE things are important. This is a sound idea, submitted by H. Murray, of the Odeon, Scarborough, who says he is now going all out to win his Showmanship Certificate.

Murray has a large and cool-looking foyer: a definite advantage for the summer months. For several months he was worried about the position of his advertising frames. To read them conveniently one had to turn and face them

So he screwed metal curtain-rail brackets to the backs of all the frames, making one end protrude from the wall by three or four inches. This was sufficient to make the frame face towards the incoming audience, assuring that they would read the publicity with greater ease.

A Good Pair

TWO stunts have been devised recently by E. V. Walls, of the Clifton, Great Barr, Birmingham. The first was for "Bowery to Broadway" (20th-Fox). He had a foyer display consisting of a pair of dummy legs with silk stockings.

These were arranged to look like two girls out for a walk, their bodies being hidden by the curtain which hung above the legs. The curtain carried sketches of the two girls.

Cut-out letters formed the caption: "See what every man admires and every woman is proud of . . . then remember to see 'Bowery to Broadway.'"

For the 20th-Fox film, "Winged Victory," Walls put up another foyer display incorporating designs of bombers and the V-sign.

Local Films

I HAVE often commented on the use that can be made of local films. C. B. B. Crisp, of the Ritz (A.B.C.), Barrow-in-Furness, ran a successful local film the other week, one which swelled his patronage to a considerable extent.

He managed to obtain permission to show a number of silent pictures of submarines being launched from the Vickers shipyard. Further, he ran a length showing the King and Queen's visit to the yard.

Of course, yard employees were invited, and the kinema was focussed in the public's eye for several weeks.

Going Places!

PRESS advertising cannot always be as lavish as some managers would like; the advertising manager of local newspapers frequently has to say "No" to requests for space, because of the shortage of paper.

This display for Ealing's FIDDLER'S THREE, was put up in the foyer at the Gaumont Palace, Middlesbrough, by L. Stanley Hodnett

R. G. Butler, of the Capitol (Odeon), Cardiff, was fortunate in being able to have a complete page on which to advertise Eagle-Lion's "A Place of One's Own."

Local traders co-operated, many of them having advertising spaces on this composite page. Each traders advertisement carried some reference to "A Place of One's Own," and the top centre of the page carried a large double-column block advertisement for the film, showing at the Capitol.

In addition, R. G. Butler had several shop-window tie-ups.

His foyer display consisted of a well set-out dolls' house, labelled, "A Place of One's Own."

Camberwell "Green"

IT'S a pity there is so little greenery in Camberwell Green.

However, V. G. Churchill rectified this in his publicity for "A Tree Grows in Brooklyn" (20th-Fox) by having three trees (no, not "there, there and there"!) on the front of the Golden Domes, with a banner hung between two of them to draw attention to the film.

Under a Clock

SOME films lend themselves to good publicity more easily than others I can think of a number of good ideas for Metro.'s "Under the Clock," but, I must confess, none of them are as simple and ingenious as that used by W. K. Wood, the assistant manager at the Regal (A.B.C.), Camberwell.

He made a six-foot cut-out clock-face and, suspended over the canopy, it caught everyone's eye—so did the letters: "Meet me at the Regal next week under the clock."

Food for Thought

WE all know the usual type of kinema café where snacks and light meals can be obtained at small charges, but the Watford Odeon seems to go beyond this, for Leslie Colling Mudge told me that the restaurant attached to his house attracts people from a wide area and is a popular general rendezvous.

Full dinners and suppers are served, and the catering is under the charge of both a manager and a manageress.

What is usually regarded as a subsidiary amenity to a kinema, in fact, seems at Watford to have been developed into something far more ambitious.

Showmanship Flashes

BECAUSE it is not possible to give everyone the space their efforts deserve, here are some "flashes" about current advertising displays. Credit goes to:—

C. Dawson, of the Majestic (Odeon), Port Talbot, Wales, for a window tie-up for Paramount's "Frenchman's Creek."

Donald Shave, A.B.C. supervisor, who arranged for all usherettes in the London, W.9, area, to wear sailors' hats to advertise Warner's "Hollywood Canteen."

Miss L. Watt, of the Florida (G.-B.), Glasgow, who had a window display for "The Merry Monahans" (G.F.D.).

A. I. C. Forbes, of the Palace, Inverness, who arranged a blouse display for Paramount's "And Now To-morrow."

V. G. Churchill, of the Golden Domes, Camberwell, for a foyer display for Butcher's "For You Alone."

Capt. E. M. Dimmock, who had a colourful display for 20th-Fox's "Moon Over Miami" at the Harrow Granada.

Scottish Idea

SCOTLAND, I am pleased to say, is coming into the showmanship news more frequently. H. Jones, of the Aberdare Cinema, has just put up a neat window display for Paramount's "And Now To-morrow."

Other showmen who should be mentioned this week are:—

S. E. Robinson, of the Regent (Odeon), Hinckley, for getting a local youth who appeared in Pathé's "Man from Morocco" to help him put the film over with the audience.

R. J. McNair, assistant manager of the Odeon, Henley, who before his promotion to the Ritz, Chelmsford, had a bold front-of-house display for "Wilson" (20th-Fox).

M. Lansmere, of the Palace (A.B.C.), London, N.W.10, for running an amateur talent contest to put over Warner's "Hollywood Canteen."

Charles Smith, of the Odeon, Harrogate, who had a useful foyer display for U.A.'s "Guest in the House."

Norman Cox, of the Court (G.-B.), Darlington, who arranged a tie-up with a local music-shop for Columbia's "A Song to Remember."

T. E. Hunt, of the Odeon, Herne Bay, for putting up a bold poster on the front-of-house foyer window to advertise Columbia's "A Song to Remember."

J. Barker, of the Palace, Lancaster, for a neat window display for U.A.'s "Since You Went Away."

W. G. Thomas, of the Odeon, Llanelly, who secured a window display for Paramount's "And Now To-morrow" in the local library window.

E. Y. Beaumont, of the Ritz (A.B.C.), Oxford, for a detailed foyer display for Columbia's "To-night and Every Night."

The Showman

STABLEFORD All-Metal
FINEST LIGHT and SOUND SCREENS
See and hear it at the Empire, Leicester Sq., the Odeon Theatre and the Leicester Sq. Th., W.C.2
STABLEFORD ALL-METAL SCREENS LIMITED
1, STEBBING ST., LONDON, W.11
'Phone: Park 7682

FOSTERS
(CURTAINS) LIMITED
OF NOTTINGHAM
Ltd
FOR CINEMA DECORATIONS AND CURTAINS
375, WESTDALE LANE WEST
TELEPHONE 6047
FRED A. FOSTER MANAGING DIRECTOR

Who's who in the news about management and staff changes this week? You'll be able to find that out from the "Kine." "Mainly About People" feature.

MAINLY ABOUT PEOPLE

FORTY YEARS AT ONE THEATRE

"Billy" Guest of Birmingham

"**BILLY**" **GUEST**, manager of the Alexandra Theatre, Birmingham, will shortly begin his 40th year's association with that theatre, of which the late **Leon Salberg** was for so long associated.

"Billy's" elder son, now serving with the R.A.F., was an assistant manager on the Birmingham circuit of A.B.C. before going on service about a year ago.

☆

Congratulations to **W. A. Clarke,** manager of the Hackney Regal (A.B.C.), and Mrs. Clarke on the birth of their first child. Mother and daughter are both doing well.

☆

Reginald Liverside, who has been organist at the Lido, Bolton, since it was opened in March, 1937, when he came from Sale, has left to take up a similar appointment at Hastings. While in Bolton he has broadcast several times.

Renter Has Operation

RENOWN regrets to announce that managing director **James G. Minter** has entered a London nursing home, where he is undergoing a throat operation. It is expected that he will be back again shortly.

☆

Mrs. Jack Bennett, M.A., B.Litt., has returned home by air from America after serving as a film officer of the British Information Services in New York. Mrs. Bennett married in 1937.

☆

The vacancy at the Kensal Rise Odeon caused by the recent transfer of assistant manager **H. G. Smith** to Harlesden has been filled by **E. J. Smith.** Formerly a regular soldier for five and a half years, he served with the 8th Army in Africa and Palestine before joining Odeon three months ago, at Acton.

☆

E. M. Harris, assistant manager of the Forum (A.B.C.), Fulham, has been appointed manager of the Elite, Middlesbrough, and took up his duties this week.

☆

Miss Vera Smithson, daughter of Mrs. and the late Mr. G. H. Smithson, St. Matthew Street, Burnley, was married to **Robt. Ashworth,** youngest son of Mr. and Mrs. H. Ashworth, Hollin Hill, Burnley, at Burnley. The staff of the Troadero, Leicester, of which the bridegroom is manager, gave them a present.

A. G. Leavers, manager of the Luxor, Lancing, was hon. treasurer of the local Airborne Forces Week, a campaign which raised £685.

☆

The death has occurred, at the age of 72, of John William Shearsmith, of Hayfield, where he was proprietor of the Cosy Cinema, which was burned down some years ago and never rebuilt.

The Organist who Became Manager

D. B. WILLIAMS, recently appointed G.-B. relief manager in Gloucester, with headquarfters at the Cheltenham Spa Gaumont, was originally a kinema organist. He was trained as a pianist and obtained the requisite organ experience and for some years played in independent theatres in the North of England. He spent a year as organist at the Plaza, Piccadilly, and then transferred to the managerial side. After six months as assistant manager at the Hammersmith Gaumont he moved to his present post, which involves relief duties at Stroud and Cirencester as well as assisting Cyril Bayliss at the Cheltenham Spa hall.

It is a coincidence that many years ago, when he was touring with theatrical companies for C. B. Cochran, Mr. Bayliss worked with the late C. B. Williams, who was father of his new assistant.

☆

W. L. Huish, new manager of the Lido, Bolton, who for five years was manager of the Plaza, Chorley, has been on the managerial side of the business since 1939. He had also held appointments at Hyde and Wigan. At one time Huish was a pianist on liners, including the *Berengaria* and the *Franconia*. He succeeds **B. M. Woolley.**

☆

After two years as assistant at the Hippodrome Super, Derby, **Frank Orme** has been appointed manager of the Odeon, Loughborough, in succession to **A. Perry,** who has gone to Paris.

A Leicestershire man, Orme was born at Woodhouse Eaves, and before entering the entertainment business served in the Army and in the War Reserve Police.

☆

Charles Brambleby, of the King's Norton, Birmingham, has held managerial appointments in Birmingham during the last four years. Coming to the Tyseley, Acocks Green, early in 1941, he remained there for two and a half years before becoming manager of the Era, Bordesley Green, another A.B.C. house.

The reopening of the Futurist, Birmingham, by manager **H. Stanford** last autumn found Brambleby joining the Clifton circuit as his successor at the Maypole, King's Heath, from which house he has just been transferred to King's Norton.

☆

His successor at the Maypole is **Ernest Norman Belsten,** who is a Midlands veteran. In 1914 he had charge of the Evesham Picture House and the Stratford-on-Avon Picture House. The following year he came to Birmingham as manager of the old Savoy, Stratford Road, where he remained until 1930, when he accepted the management of a picture house in Manchester then controlled by Mortimer Dent, now chairman of the Danilo Circuit.

His next move was to Stockport, but he subsequently returned to Birmingham to succeed "**Joe**" **Drew** at the old Springfield Picture House, Sparkhill.

Eight years ago he started business as an electrical engineer, but had to close down to go on aircraft work early in the war. He returned to kinema management in May last year when he succeeded **B. G. Vale** at the Savoy, King's Norton.

☆

Thomas Clifford Gwilliam, formerly manager of the Odeon, Exeter, has been appointed manager of the Exeter Theatre Royal.

☆

James Hart, manager of the Grosvenor Picture House, Byres Road, Glasgow, was taken seriously ill last week and had to be removed to the Western Infirmary, where he is making satisfactory progress.

☆

C. A. Warneford, who until recently was assistant manager at the Savoy, Luton, has been transferred to the Alma, Luton.

Homer is an Expert Operator

REGINALD SYDNEY HOMER, of the Savoy, King's Norton, came into the Trade 15 years ago as an operator at the Coronet, Small Heath, and before he left that house in 1939 he was chief operator. In that year he became chief of staff at the Paramount, New Street, under general manager **Leslie Holderness.**

About two years ago he transferred to the A.B.C. circuit as assistant manager at the Imperial, Moseley; Robin Hood, Hall Green; and Orient, Aston. Further promotion came his way when he was asked to take charge of the Savoy, King's Norton.

☆

Walter McNally has appointed **W. H. Culleton,** for many years manager of the Savoy, Galway, to be general manager of the kinema on the McNally Circuit in Eire.

MEETING LONDONERS

J. A. LEACOCK, having resigned the management of the Hackney Pavilion (G.-B.) after 15 months there, the vacancy has been filled by **A. J. Burrows,** who, after four years in the Royal Marines, joined the Granada Circuit in 1941 as uniformed attendant and was later made foreman. At the end of 1942 he became relief and assistant manager for Southan Morris in London and the Home Counties; then spent a month on stage management with E.N.S.A., and afterwards joined G.-B. His present promotion is from relief and assistant manager at the East Ham Premier and Ilford Super.

☆

E. Hinks, trainee at the Golders Green Odeon since March, 1945, has been appointed assistant manager at the North Finchley Odeon.

☆

Two A.B.C. assistant managers in the Harrow area have exchanged posts—for the second time. **F. H. Russell,** a retired officer of the Royal Navy, was wounded at Crete. He joined A.B.C. in March, 1944, at the Bayswater Queen's, and was posted to the Embassy, North Harrow. In August he moved to the Dominion in place of **M. Zagury,** who has been with the company about 15 months at Wembley and Horsham, and, since August, at the Embassy. Now Mr. Russell returns to the Embassy and Mr. Zagury goes to the Dominion.

☆

Succeeding **V. F. Collins,** who has resigned from the management of the Hackney Road Odeon, **A. K. Meecher,** transferred from the Islington house, where he has been since July, 1943. Starting as a page-boy at the Brixton Astoria 16 years ago, he rose to be manager of the Croydon Odeon, and early in 1941 was appointed to Deptford and moved in July, 1943, to Islington.

☆

His place at Islington is taken by **L. W. Stone,** who, after a period with Winads, became assistant manager at the Cinema Royal, Queen's Park, N.W., in 1927. After a year there he left the Trade, but began management again in October, 1943, as assistant at the Barnet Odeon.

EDWARD O'HENRY, A.R.A.M., Secretary of A.T.O., joins the KINE. corps of specialists this week; he will edit the feature for kine-organists. He writes:

SEVERAL PLAYERS ARE ABOUT TO BE DEMOBBED

ORGANISTS are at present thinking about their prospects in both the immediate and distant future.

During the last five years no new instruments have been built or sold, and many of those which used to be played regularly have not only been silent, but their general condition has deteriorated.

I for one would like to see some indication from organ manufacturers as to what they intend to do in the future.

Talking of the future, there are several players in the Forces who expect shortly to be demobbed

Capt. Sydney Gustard is one, and he writes to say that it is going to feel strange to be out of uniform. Gustard was for many years at the G.-B., Chester, with many broadcasts to his credit.

★

PILOT OFFICER Al Bollington dropped in to see me this week. He'd just come from Scotland and was off to Scandinavia the following day. How we get around!

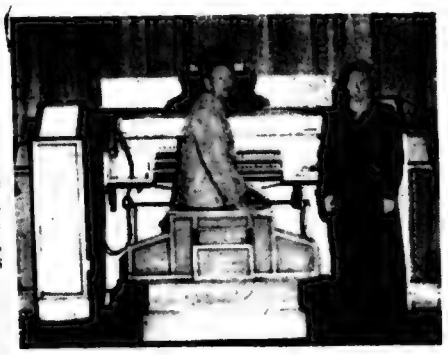
I asked if he would not find organ-playing rather tame after all this activity, but he assured me to the contrary. He finds that R.A.F. work has left him very little leisure for practising or playing, but he is looking forward to putting in some work at the console in the near future.

By the way, Bollington was briefed to pilot the King and Queen on their recent trip to the Channel Islands.

★

Worthing Organ Reopened by Richmond

ROBIN RICHMOND, the Paramount organist, was at the Odeon, Worthing, to reopen the organ there last week.



Henry Croudson and his wife who put on a prelude to Columbia's A SONG TO REMEMBER, at the Majestic (G.B.), Leeds

"Musical" patrons were invited to a reception to meet the new organist. That's a good idea.

Robin's recital, given as a tie-up with "A Song to Remember" (Columbia), consisted of his musical ride, "From Edinburgh to Chunking and Back," introducing representative melodies of the countries visited, and working up to a climax with Peter Dawson recording "Old Father Thames," with topical screen background.

★

Guest Night

FOR some time past, Tom Dando has been running a "guest night" every Friday at the Watford Gaumont. It is something more than just the usual amateur talent show which, unless properly presented, can be anything but an asset to the show.

Tom, of course, is known to all of us, and his connections are such that sometimes he learns of a stage personality passing through Watford on a Friday.

He loses no time in getting in touch with the visitor, and usually manages to get them along to the hall to give a turn.

As notice is usually short, he arranges for these unexpected visitors to be billed outside on a special board headed, "Our mystery guest for this week is . . ."

Other guests who take part in Dando's shows are local artists whom he knows are worthwhile performers.

★

THOS. W. GROSCH, who used to play at Cosham, has been teaching as a secondary schoolmaster since 1943.

He recalls the section created in 1930 for theatre organists in the I.S.M., and the fact that although individual effort was put into its inception its demise was caused partly by lack of interest and because we, as players, are primarily concerned (or should be) with entertainment.

★

IT'S good to know that the Association of Theatre Organists, about to enter its second year, has a membership covering most of the players throughout the country.

If you're interested in the Association, why not drop me a line? And, by the way, I'm always interested to hear what organists are doing in different parts of the country.

JOHN REYNDERS makes

SOME MUSICAL SUGGESTIONS FOR JULY 23 RELEASES

FLAME OF BARBARY COAST (British Lion)

CERT. A. Length, 8,208 ft. Reviewed in KINE. March 1.

STARS.—John Wayne, Ann Dvorak and Joseph Schildkraut.

ATMOSPHERE.—Full-blooded period triangle melodrama which tells of the rivalry of a good-looking cattleman and a cunning gambler for an attractive, if not unscrupulous, singer.

ORGAN.—"I'm Gonna Love That Guy" (Keith Prowse).

NON-SYNC.—As organ, on Columbia F.B.3099.

SHADOWS OF SUSPICION (Pathé)

CERT. A. Length, 6,143 ft. Reviewed in KINE. March 22.

STARS.—Marjorie Weaver, Peter Cookson and Tim Ryan.

ATMOSPHERE.—Smooth comedy melodrama, telling how a young investigator defeats a plot to steal a necklace and, at the same time, saves himself from being framed.

ORGAN.—"Coriolanus Overture" (Beethoven). Use piano-conductor part by Boosey and Hawkes. Make "cuts" accordingly.

NON-SYNC.—As organ, on H.M.V. D.B.2101.

ENCHANTED COTTAGE (RKO-Radio)

CERT. U. Length, 8,280 ft. Reviewed in KINE. May 31.

STARS.—Dorothy McGuire, Robert Young and Herbert Marshall.

ATMOSPHERE.—Romantic drama, telling how a disfigured war hero and an ugly duckling find spiritual rehabilitation and contentment through mutual love and understanding.

ORGAN.—"Romance in F sharp major" (Schumann).

NON-SYNC.—As organ, on H.M.V. D.B.3217.

Ideas for Storing and Preserving Records

Increase the Efficiency of Your Non-Sync.

"HOW can I look after my gramophone records?" That is a question which more than one manager has asked since the KINE. published the list of suggested records for a kinema library, together with notes on how to improve non-sync. presentation.

The first rule, of course, is: Be careful.

Records are all too fragile. But what is more important is to organise the way in which you store the records.

Here are some tips for building that small but select kinema music library:—

Build a shelf in the projection room—or, better still, in your office. You will then be able to take personal care of the records.

There should be one shelf 14 inches high and deep for 12-inch records, and another shelf about 12 inches high and deep for the 10-inch recordings.

That shelf should be partitioned at intervals of about 6 inches. Twenty records can be stored in each partitioned section. This partitioning will prevent the weight of a number of records leaning against those housed at one end, and will also facilitate removal.

Files and Cases

All records should be kept in cases or "envelopes." Cardboard envelopes are the best, but you cannot obtain them these days. They'll be back when paper control is lifted.

You can either group your records under such headings as "Light," "Heavy," "Romantic," and so on, or you can adopt the easier way of placing one record next to the last as it is acquired for the library.

But, however you keep your records on the shelves, as soon as you have more than twenty keep a cross-indexed file.

If you don't, you'll never be able to put your finger on the record you want at a moment's notice.

This is a simple filing method:—

Number each record case (writing below the number the maker's catalogue number, so that you have a check on where a record belongs, should the case be mislaid), and, if you are storing the records in classified groups, give each group a code letter prefix.

Make use of ordinary office file cards.

Enter each record in the cross-indexed file thus: One card for the title, another card for the "mood" of the music, another for the artists, and a fourth for the composer.

In this way, suppose you wanted to find a piece of storm music—you would find it entered on the card marked STORMS. The card marked "William Tell" overture would also indicate that "Second side of this recording is useful for storm effect."

But don't forget to indicate your filing number for each record against every entry. Otherwise the system will be of no value.

Another useful cross-index file item is the heading FILM MUSIC. Here you can tabulate alphabetically all the film titles from which you have recorded music, indicating the number of the record—your own number, of course.

For example, under "Dangerous Moonlight" you would enter "Warsaw Concerto" (Addinsell), played by London Symphony Orchestra. Number B.60.

Study Temperature

Having organised your system for storing records, be careful in their preservation.

Don't keep them in a place where the temperature is going to be uneven—particularly where it is going to be excessively hot.

The tip the makers give you about using each needle once only is not so that Blinks sells more needles. You'd be surprised at the hundreds of records that are spoilt because they have been murdered on a blunt point. Use a good brand of needle and change very regularly.

Dirt! How can dirt affect records? It gets into the grooves and causes scratching. Encourage the projection staff to use a record-cleaning pad, giving each disc a quick dust before and after playing.

Records can also be worn by a badly-adjusted pick-up. If the pick-up arm is too heavy you will plough up the record material after a very few playings.

Never leave discs lying about. After playing, they should be returned to their envelopes immediately, and subsequently to the case or shelf.

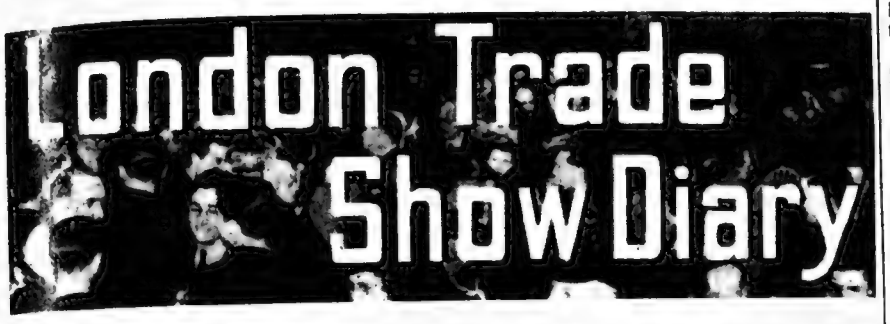
"Elementary!" you say; but how many operators take care of non-sync. music?

Remember, care of records gives them a longer life and eliminates "chipping," hissing and distortion.

Those managers who have started a library for interval music and special occasions have to build it up on a limited amount of expenditure.

Record care will make your resources go farther and last longer. Don't be sloppy with the non-sync.: it's a vital part of the show!

P. G. B.



FILMS TO BE SHOWN BETWEEN MON., JULY 9 AND FRI., JULY 13

Monday

Hara-Kiri
(Renown)

C.-B. (Large) Theatre. 2.30 p.m.

Cast: Charles Boyer, Merle Oberon, John Loder.

The truth about the personal life of the Japanese sadistic wife traders is told in "Hara-Kiri," described as one of the most unusual pieces of screen entertainment.

The picture was adapted from the prophetic "Thunder in the East."

Charles Boyer, Merle Oberon and John Loder head the cast. Boyer is said to be magnificent as the Marquis Yorisaka, a Japanese naval commander, who, true to the traditions of the ancient Samurai, sacrifices all personal emotions in order to gain military victory.

John Loder, as a neutral observer of England, and Merle Oberon, as the wife of the sadistic Japanese naval commander, complete the triangle.

Tuesday

Johnny Frenchman
(Eagle-Lion)

Leicester Square Theatre. 10.30 a.m.

Cast: Francoise Rosay, Tom Walls, Patricia Roc, Ralph Michael, Paul Dupuis (by arrangement with the Canadian Broadcasting Corporation), Frederick Piper and Paul Bonifas. **Director:** Charles Frend.

Johnny Frenchman" has as its [illegible] the traditional rivalry between the Cornish and Breton fisherfolk. The two stars, Francoise Rosay (as a Breton fisherwoman) and Tom Walls (as a Cornish harbourmaster) portray their two countries' varying outlooks.

When war breaks out and the Bretons come to Cornwall as refugees, Francoise Rosay gains the esteem of the Cornish [illegible] their village from destruction [illegible] ting mine. Her heroism overshadows former poaching offences and age-old disputes, and when the refugees return to their native Brittany their former enemies have become staunch friends.

A love story between the harbourmaster's daughter Sue, played by Patricia Roc, and Francoise Rosay's son Yvon, played by Paul Dupuis, adds a poignant touch to the main theme of the film.

Treachery Within
(Renown)

C.-B. (Large) Theatre. 2.30 p.m.

Cast: Victor Francen, Vera Korene, Fernand Fabre.

This film, which was originally shown under the title "Double Crime in the Maginot Line," is a mystery melodrama set in France's defence line—the Maginot Line.

It tells the story of how an officer is murdered soon after taking over command of the Line.

Suspicion falls equally upon a captain and his three lieutenants. The captain, having cleared himself, sets out to pin the crime down to the real perpetrator.

The plot rapidly develops. It tells about a spy who has penetrated the secrets of the defence system. It mounts steadily to the climax of the spy's fight for life and his courageous death when the French Intelligence authorities outwit him.

Blood On the Sun
(United Artists)

Palace Theatre, Shaftesbury Avenue. 2.30 p.m.

Cast: James Cagney, Sylvia Sidney, Porter Hall, John Emery, Robert Armstrong, Wallace Ford, Rosemary De Camp and John Halloran. **Director:** Frank Lloyd.

"Blood on the Sun" marks the return of James Cagney to the fast-action type of picture which made him famous. Combining Japanese Judo wrestling with two-fisted fighting, this is said to be the "roughest" film of his career.

It also marks the return to the screen of Sylvia Sidney.

The locale is in Tokyo at the time when the Tanaka Plan for the Japanese conquest of the world took shape.

Cagney plays the editor of the only English-language newspaper in Tokyo. He becomes implicated in the theft of the plan.

The rôle which Sylvia Sidney plays is that of an exotic Eurasian girl, working on behalf of China. She joins Cagney in an attempt to smuggle the plan out of the country.

Wednesday

The Gaunt Stranger
(Renown)

C.-B. (Large) Theatre. 11 a.m.

Cast: Alexander Knox, Patricia Roc, Wilfred Lawson, Sonnie Hale.

Thrills are said to abound in this Capad production.

It is a tale of an informer, threatened by a murderer who has hitherto been thought drowned.

Despite police protection, the man is killed.

Alexander Knox gives an admirable performance as a detective, and Patricia Roc makes a perfect co-star.

Thursday

Calling All Stars
(Renown)

Cast: Evelyn Dall, Max Bacon, Turner Layton, Carroll Gibbons and Ambrose and his Orchestra.

Musicals are back in favour again!

"Calling All Stars" promises to be a good musical revival. It was produced on a large scale.

The bands—Ambrose, Carroll Gibbons, Leon Cortez and Eugene Pini—guarantee that the music, whether "sweet" or "hot," shall be of the highest quality.

Revnell and West, Billy Bennett, Flotsam and Jetsam and Max Bacon keep the fun moving at a swift pace.

Turner Layton sings "These Foolish Things," the Whirlwind Skaters give a display, Larry Adler demonstrates his versatility on the mouth organ, and other screen and radio personalities who contribute performances are Evelyn Dall, Elizabeth Welch, Sam Browne, the Nicholas Brothers and Buck and Bubbles.

The film moves at a swift pace and is lavishly staged.

The Hidden Eye
(M-G-M)

Own Theatre. 10.30 a.m. and 2.30 p.m

Cast: Edward Arnold, Frances Rafferty Paul Langton, Ray Collins and William "Bill" Phillips. **Director:** Richard Worf.

Not the traditional mystery yarn, this exciting story presents the identity of a murderer who is attempting to destroy a wealthy New York family at an early stage.

Arnold's characterisation of the blind detective, introduced two years ago in "Eyes in the Night," won him praise from American critics.

Frances Rafferty has the feminine lead. She had featured rôles in "Dragon Seed," "Mrs. Parkington" and "Barbary Coast Gent."

Paul Langton has the romantic lead. He was also featured in M-G-M's "Gentle Annie," "Thirty Seconds Over Tokyo" and "The Thin Man Goes Home."

Frank Randall and Stan Little in a scene from Butcher's HOME SWEET HOME

LONDON TOWN IS THEME OF FEDERATED SHOW

"The Big City"

THE distinction of holding the only Trade show in London this week belongs to Federated Films, which has set the presentation of its quota subject, "The Big City," for Tuesday, July 8, at 11 a.m., at Studio One.

"The Big City" is a film about London—not the war-time London but of the life of the big city in its hundreds of different aspects.

According to Harold Baim, its compilation and exceptional photography depicts the majesty, beauty and the gaiety of the Metropolis, with its teeming population, its many industries, famous thoroughfares and historical associations.

The commentary is supplied by two famous B.B.C. entertainers, Ronald Waldman and Doris Arnold. Their conversation is said to be unique in its conception, making a departure from the usual type of informative commentary.

The musical score is a tone poem of many moods. Alan Bush directed 50 voices of the W.M.A. singers in the theme tune from the picture "The London I Love," "Ave Maria" and "Steppe Land."

The length of "The Big City" is 3,520 ft.

Lasky to Produce for RKO-Radio

Jesse L. Lasky Productions and RKO-Radio have completed negotiations for Lasky and his associate, Walter Macwem, to move to produce a top-budget attraction starring Claudette Colbert for RKO-Radio release.

The film is a romantic comedy with a post-war flavour based upon the unpublished novel, "Thanks, God, I'll Take It From Here," by Jane Allen and Mae Livingston. It marks Miss Colbert's initial appearance under the RKO-Radio banner.

Stross Buys Norwich Regal

Raymond Stross, the N. Ireland exhibitor, has acquired the 1,000-seater Regal, Norwich, including the freehold, from V. E. H. Cinemas. The new company will be known as Raymond Stross Theatres Norwich, Ltd., of which Raymond and Kay Stross are the first directors.

ALL PROJECTION EQUIPMENT OVERHAULED.

INSTALLATIONS, EQUIPMENT SUPPLIED.

16 mm. REPAIRS and CONVERSIONS A SPECIALITY.

W. A. PUSEY

122, WARDOUR STREET, LONDON, W.1

Phone: GERrard 7041

FORTHCOMING TRADE SHOWS

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT
		LONDON.				
Mon., July 9	2.30 p.m.	G.B. Theatre	Hara-Kiri	Renown	Charles Boyer	
Tues., „ 10	2.30 p.m.	G.B. Theatre	Treachery Within	Renown	Victor Francen	
„ „ 10	10.45 a.m.	Leicester Sq. Th.	Johnny Frenchman	Ealing	Francoise Rosay	
„ „ 10	2. 30 p.m.	Palace	Blood on the Sun	United Artists	James Cagney	
Wed., „ 11	11 a.m.	G.B. Theatre	Gaunt Stranger	Renown	Alexander Knox	
Thur., „ 12	2.30 p.m.	G.B. Theatre	Calling All Stars	Renown	Evelyn Dall	
„ „ 12	10.30 a.m. & 2.30 p.m.	Own Theatre	The Hidden Eye	M-G-M	Edward Arnold	
		BIRMINGHAM.				
Tues., July 10	10.30 a.m.	Futurist	The Doctor's Courage	Columbia	Warner Baxter	A
„ „ 10	10.30 a.m.	Scala	I'll Be Your Sweetheart	G.F.D.	Margaret Lockwood	A
Wed., „ 11	10.30 a.m.	Scala	A Guy, a Gal, a Pal	Columbia	Ross Hunter	A
„ „ 11	10.30 a.m.	Futurist	It's a Pleasure	RKO-Radio	Sonja Henie	A
Thur., „ 12	10.30 a.m.	Scala	Nob Hill	20th Century-Fox	George Raft	A
Fri., „ 13	10.30 a.m.	Scala	29, Acacia Avenue	Columbia	Gordon Harker	A
		BLACKPOOL.				
Wed., July 11	11.15 a.m.	Winter Gardens	I'll Be Your Sweetheart	G.F.D.	Margaret Lockwood	A
		CARDIFF.				
Tues., July 10	10.45 a.m.	Park Hall	A Guy, a Gal, a Pal	Columbia	Ross Hunter	A
„ „ 10	10.45 a.m.	Empire	I'll Be Your Sweetheart	G.F.D.	Margaret Lockwood	A
„ „ 10	10.45 a.m.	Odeon	Nob Hill	20th Century-Fox	George Raft	A
Wed., „ 11	10.45 a.m.	Park Hall	29, Acacia Avenue	Columbia	Gordon Harker	A
Thur., „ 12	10.45 a.m.	Empire	I Didn't Do It	Columbia	George Formby	A
Fri., „ 13	10.45 a.m.	Park Hall	Blonde Ransom	G.F.D.	Donald Cook	A
		GLASGOW.				
Tues., July 10	11 a.m.	Green's Playhouse	Men of the Deep	Columbia	Chester Morris	A
„ „ 10	10.45 a.m.	La Scala	I'll Be Your Sweetheart	G.F.D.	Margaret Lockwood	A
„ „ 10	10.45 a.m.	Picture House	A Bell for Adano	20th Century-Fox	John Hodiak	A
„ „ 10	10.45 a.m.	Regent	The Big City	Federated Film Cor.	———	A
Wed., „ 11	10.45 a.m.	La Scala	29, Acacia Avenue	Columbia	Gordon Harker	—
„ „ 11	10.30 a.m.	Regal	It's a Pleasure	RKO-Radio	Sonja Henie	A
Thur., „ 12	10.45 a.m.	Picture House	Billy Rose's Diamond Horseshoe	20th Century-Fox	Betty Grable	A
Fri., „ 13	10.45 a.m.	La Scala	I Didn't Do It	Columbia	George Formby	A
		LEEDS.				
Tues., July 10	10.45 a.m.	Tower	The Doctor's Courage	Columbia	Warner Baxter	A
„ „ 10	10.45 a.m.	Tatler	Blonde Ransom	G.F.D.	Donald Cook	A
„ „ 10	10.30 a.m.	Ritz	It's a Pleasure	RKO-Radio	Sonja Henie	A
Wed., „ 11	10.45 a.m.	Ritz	29, Acacia Avenue	Columbia	Gordon Harker	A
„ „ 11	10.45 a.m.	Scala	Salome, Where She Danced	G.F.D.	Yvonne de Carlo	A
Thur., „ 12	10.45 a.m.	Tower	I'll Be Your Sweetheart	G.F.D.	Margaret Lockwood	A
Fri., „ 13	10.45 a.m.	Ritz	I didn't Do It.	Columbia	George Formby	A
„ „ 13	10.30 a.m.	Tower	A Bell for Adano	20th Century-Fox	John Hodiak	A
		LIVERPOOL.				
Tues., July 10	10.45 a.m.	Futurist	29, Acacia Avenue	Columbia	Gordon Harker	A
Wed., „ 11	10.45 a.m.	Futurist	I Didn't Do It	Columbia	George Formby	A
„ „ 11	10.30 a.m.	Forum	It's a Pleasure	RKO-Radio	Sonja Henie	A
Thur., „ 12	10.45 a.m.	Scala	I'll be your Sweetheart	G.F.D.	Margaret Lockwood	A
		MANCHESTER.				
Tues., July 10	10.45 a.m.	Gaiety	A Guy, a Gal, a Pal	Columbia	Ross Hunter	A
Wed., „ 11	10.45 a.m.	Gaiety	Men of the Deep	Columbia	Chester Morris	A
„ „ 11	10.30 a.m.	Oxford Street	It's a Pleasure	RKO-Radio	Sonja Henie	A
„ „ 11	11 a.m.	Theatre Royal	The Big City	Federated Film Cor.	———	A
Thur., „ 12	10.45 a.m.	Gaiety	29, Acacia Avenue	Columbia	Gordon Harker	A
		NEWCASTLE.				
Tues., July 10	10.45 a.m.	Essoldo	I'll be your Sweetheart	G.F.D.	Margaret Lockwood	A
„ „ 10	10.30 a.m.	Grainger	Billy Rose's Diamond Horseshoe	20th Century-Fox	Betty Grable	A
Wed., „ 11	10.45 a.m.	Essoldo	The Doctor's Courage	Columbia	Warner Baxter	A
„ „ 11	10.30 a.m.	Haymarket	It's a Pleasure	RKO-Radio	Sonja Henie	A
Thur., „ 12	10.45 a.m.	Essoldo	A Guy, a Gal, a Pal	Columbia	Ross Hunter	A
„ „ 12	11 a.m.	Grainger	The Big City	Federated Film Cor.	———	A
Fri., „ 13	10.45 a.m.	Essoldo	Men of the Deep	Columbia	Chester Morris	A
		NOTTINGHAM.				
Fri., July 13	10.45 a.m.	Scala	I'll be your Sweetheart	G.F.D.	Margaret Lockwood	A
„ „ 13	10.30 a.m.	Carlton	It's a Pleasure	RKO-Radio	Sonja Henie	A
		SHEFFIELD.				
Tues., July 10	10.45 a.m.	Union St. P.P.	A Guy, a Gal, a Pal	Columbia	Ross Hunter	A
Wed., „ 11	10.45 a.m.	Union St. P.P.	Men of the Deep	Columbia	Chester Morris	A
„ „ 11	10.45 a.m.	Cinema House	I'll be your Sweetheart	G.F.D.	Margaret Lockwood	A
Thur., „ 12	10.45 a.m.	Cinema House	Salome, Where She Danced	G.F.D.	Yvonne de Carlo	A
Fri., „ 13	10.45 a.m.	Union St. P.P.	29, Acacia Avenue	Columbia	Gordon Harker	A
„ „ 13	10.30 a.m.	Cinema House	It's a Pleasure	RKO-Radio	Sonja Henie	A

The COMPLETE KINEMANAGER

By J. H. HUTCHISON

OVER 250 PAGES THAT ANALYSE AND ADVISE ON YOUR DUTIES, RESPONSIBILITIES AND RIGHTS . .

Not a text book, but a readable and able resume of all the duties of the man already in the job and a wonderful guide to the young man aspiring to the position. Written by one of Britain's enthusiastic managers with the facility of imparting important information to others, it is worthy of a place on the bookshelf of every member of the managerial staff.

PRICE 5/4 POST FREE.

POST YOUR ORDER NOW.

ODHAMS TECHNICAL BOOK DEPARTMENT

85-93, LONG ACRE - - LONDON, W.C.2

SITUATIONS VACANT

EXPERIENCED MANAGER REQUIRED FOR KINEMA IN HERTFORDSHIRE.—DETAILS OF EXPERIENCE AND COPIES OF REFERENCES TO SHIPMAN AND KING, 427, CECIL CHAMBERS, 86, STRAND, W.C.

HOUSE MANAGER for small select kinema, N.W. London; permanency. Age, experience, wages required to P., Box 831, Kinematograph Weekly.

ASSISTANT MANAGER required for kinema of repute.—Please state age, experience and salary required to Q., Box 852, Kinematograph Weekly.

THE Granada Theatres, Ltd., require experienced Relief and Assistant Managers for large modern kinemas in London and suburbs; good salary and conditions.—Write, giving details of age, experience, etc., to the Personnel Director, 36, Golden Square, W.1.

CHIEF OPERATOR required at once for first-class kinema.—Apply in first place to Managing Director, Danilo Cinemas, Quinton, Birmingham.

CHIEF OPERATOR required, East Coast town; accommodation available; state age, experience and wages required.—O., Box 830, Kinematograph Weekly.

CHIEF OPERATOR required for Pavilion, Redhill; new equipment throughout, includes Kalee 8's, Westinghouse rect., mirrophonic, etc.—Apply to Manager, Astoria, Purley. Uplands 0724.

WANTED, First and Second Operators; short hours, continuous from 6 p.m., two matinées; good wages; B.T.H. sound.—Particulars, Manager, Tivoli, Spennymoor, Co. Durham.

WANTED, Chief or fully experienced Second for small well-equipped hall with W.E. sound; engagement to commence July 9 or later; no matinées.—Particulars to Percy Carter, Palace, Blandford, Dorset.

WANTED immediately, Chief Operators for kinemas in the Portsmouth and Southampton areas; state experience; salary £6 per week to suitable applicant.—E., Box 796, Kinematograph Weekly.

WANTED, Chief Operator and Second Operator for independent kinema in North London. Good wages. Permanent situation. Must have good reference.—T., Box 810, Kinematograph Weekly.

WANTED immediately, Operator-Electrician; comfortable permanency useful man.—Apply, with details and salary, General Manager, Exmouth Kinemas, Regal, Exmouth.

EXPERIENCED ASSISTANT PROJECTIONIST wanted (male or female); Lancashire town; salary £4 10s.; no Sundays.—Apply Macnaghten Vaudeville Circuit, Ltd., 27, York Street, Sheffield 1.

SECOND OPERATOR required; private theatre; five-day week; state experience and salary required.—J., Box 825, Kinematograph Weekly.

EXPLOITEERS required by major film renting company; must be experienced.—Write, giving full details of past experience to K., Box 826, Kinematograph Weekly.

ORGANIST required for London kinema; state age, experience and salary.—N., Box 829, Kinematograph Weekly.

WANTED by large West End company, experienced Shorthand Typists.—Apply, stating age, experience and salary required, to M., Box 828, Kinematograph Weekly.

RKO-RADIO PICTURES, LTD.—The Departments which up to now have been evacuated at Boreham Wood will shortly be returning to their offices in Dean Street. In consequence, there will be vacancies in the following Departments: ACCOUNTS; CONTRACTS; STATISTICAL.—Write in first instance to the Manager of the Department applicable to your experience, at Imperial Studios, Boreham Wood, Herts, when appointments for interview will be arranged at 2-3-4, Dean Street, W.1.

WANTED by large West End company, experienced Clerk (male or female) for debt-collection department. Apply, stating age, experience and salary required to L., Box 827, Kinematograph Weekly.

MESSRS.

HARRIS & GILLOW

The acknowledged Agents, Expert Valuers and Auctioneers in the Cinema Industry

CINEMAS FOR DISPOSAL

£5,000—Will purchase the Lease held at a low rent of an established Cinema, Wiltshire, seating about 700. Substantial takings and profits, 7-day Licence. Owner leaving district. (B.11)

£6,000—Essex. Soundly established Cinema seating about 700. Rent £600. Takings exceed £200 weekly. Profits exceed £3,000. W.E. good equipment. (B.6)

£6,500—Lancs. Well-equipped Cinema seating about 600. Satisfactory takings and profits. Good lease at very low rent. (B.7)

£10,500—Will purchase the Freehold of an established Cinema in Devon showing a profit of approximately £2,475 per annum. No immediate opposition. (C.16)

£12,000—Lancs. Important town, exceptionally fine property, seating just under 800. Eminently suitable Repertory Theatre. Lease over 900 years at nominal ground rent. (C.10)

£16,000—Northants. Freehold, progressive takings. Profits £2,500 per annum. (C.14)

£23,500—Glos. Freehold, seating just under 1,000. RCA sound. Everything up-to-date. Profits under management over £4,000. This property is in splendid condition and offers exceptional opportunities. (D.5)

BRADFORD—The People's Palace. This property, having an extensive area and suitable for entertainment or other purpose, to be let to responsible tenant on Lease on advantageous terms. Particulars on application to the owners' Agent.

Offices:

93/95, WARDOUR STREET, LONDON, W.1

Phone: GERrard 2504 (10 lines). Telegrams: Faddist, Rath, London.

CIRCUIT requires kinema Projectionists, Leicester, Lincoln, Leeds; Manager, and also Assistant Managers (with technical experience preferred); progressive positions; every opportunity advancement.—Write, fullest details, in absolute confidence, S., Box 834, Kinematograph Weekly.

SITUATIONS WANTED

SUCCESSFUL BOOKING MANAGER AND SUPERVISOR, AT PRESENT IN INDUSTRIAL NORTH, WOULD LIKE CHANGE; WELL KNOWN TO LONDON OFFICES OF MAJOR RENTERS; EXPERIENCED IN THE BUSINESS FROM A TO Z, INCLUDING VARIETY AND KINE.-VARIETY; WOULD LIKE POSITION IN THE SOUTH OR SOUTH-WEST; INQUIRIES INVITED.—A., BOX 817, KINEMATOGRAPH WEEKLY

ADVERTISER wishes to secure Management of independent high-class kinema in Kent, Surrey or Sussex; over 30 years' experience; stage shows, publicity and exploitation expert.—Apply, Z., Box 816, Kinematograph Weekly.

FULLY experienced Manager at liberty; thorough knowledge any type of house; lowest, £7.—K., Box 776, Kine. Weekly.

CHIEF OPERATOR DESIRES CHANGE, TEN YEARS' CITY AND PROVINCIAL EXPERIENCE, KALEE, SIMPLEX, ERNEMANN MACHINES, HIGHLY RECOMMENDED.—G., BOX 823, KINEMATOGRAPH WEEKLY.

MAINTENANCE ENGINEER, electrical and mechanical, requires per. sit.; 25 years' experience in all kinds of electrical and mechanical equipment of kinemas; excellent refs.—Apply, F., Box 822, Kinematograph Weekly.

VERY energetic young gentleman with outstanding personality, matric. standard, ex-Service, five years' sound film experience, including renting, booking, and theatre administration, desires position as Salesman with major renter, London or South preferred.—Q., Box 807, Kinematograph Weekly.

TYPEWRITING.—Work of all kinds undertaken. Shorthand notes taken by appointment.—A. R. Woolsey, 43, Grand Drive, Raynes Park, S.W.20.

TO Film Companies.—Ex-theatre 'cellist, interested in films, has written and collected a vast amount of interesting and varied screen material.—Further particulars, Fred Whitaker, 55, Castle Road, Scarborough, Yorks.

SOUND Recordist, with eight years' experience, seeks change of position.—D. Box 795, Kinematograph Weekly.

KINEMAS WANTED

TWO DEMOBILISED R.A.F. OFFICERS require moderate-size kinema; London suburbs preferred, but market town near London considered.—Reply H., Box 824, Kinematograph Weekly.

MISCELLANEOUS

TIP-UP Seats reconditioned and recovered, made like new.—R. Bovilsky, 34, Batson, Street, Glasgow, S.2.

TIP-UP Seats, complete plush covered, good condition, 250.—Best offers to A. Weiss, 40, St. John Street, Peterborough

CONTINENTAL CARS, LTD., Chobham, nr. Woking, Surrey, contractors to the Film Industry. Any make, year, type or nationality of motor vehicle supplied, sale or hire. — Tel. Chobham Woking 131.

FILM Scrap wanted for the recovery of nitrate and acetate cellulose.—Send particulars to Lloyd's (Dept. K.W.), 72, Bridge Street, Christchurch, Hants.

SPECIAL NOTICE

TO CHIEFS OF STAFF.—Kinemas and Studios Personnel. Please note, we help you with your post-war employee problem at the Geoffrey Benstead Agency (licensed annually by the L.C.C.), 122, Wardour Street, W.1. 'Phones Gerrard 7041 8110.

GEORGE PALMER,
(F. G. Palmer, Prop.),
CINEMA SPECIALIST,
89, WARDOUR STREET,
LONDON, W.1. (GER. 4796).

OFFERS THE FOLLOWING EQUIPMENT FROM STOCK:
KALEE 11 PROJECTORS,
KALEE 8 PROJECTORS,
KAMM PROJECTORS,
GAUMONT PROJECTORS,
ERNEMANN PROJECTORS,
7-MM. H.I. POS. CARBONS,
6-MM. H.I. NEG. CARBONS,
8-MM. H.I. POS. CARBONS,
7-MM. H.I. NEG. CARBONS,
10-MM. H.I. POS. CARBONS,
METAL MIRRORS,
WHITE GLASS MIRRORS,
BLUE SOLAR MIRRORS,
NEW REWINDERS,
NEW SPOOLS,
PROJECTION OIL,
BARRIER ROPES,
ASBESTOS BLANKETS IN METAL CONTAINERS,
SPOTLIGHTS, LARGE AND SMALL,
FOOTLIGHTS,
ARC LAMPS,
WIDE AND SMALL APERTURE CINE. LENSES,
ETC., ETC., ETC.

GEORGE PALMER,
(PROP., F. PALMER),
89, WARDOUR STREET,
LONDON, W.1. GER. 4796.

FOR SALE AND WANTED

ABOUT 200 sprung edge Seats, backs and standards, interior counterweights, very modern; also pair Kalee 8 M.L. Arcs.—Apply, Harper, 24, Holborn, E.C.1. Holborn 5144.

FOR sale, two S.B. Simplex Machines, complete with spool boxes and stands, also one spare mechanism; good order; reasonable offer accepted. Wanted, small Tables and Chairs suitable for café; also Lighting Chandeliers for ballroom.—X., Box 814, Kinematograph Weekly.

FOR SALE, one Battery-charging Switchboard, complete; one Battery-charging Rectifier, 50 cycles, 225 volts, 6 amps; one Portable Amplifier, Picturetone; one Transformer, Phillips; one Amplifier, Phillips. What offers?—The Picture House, Beaconsfield, Bucks.

FOR SALE, Kinema Seats, tip-ups; new and second-hand; prices on application; also Air Purifiers, new; cheap.—Apply, Clark, Wychwood Stores, Shipton-under-Wychwood, Oxon.

AMAZING Value! Pre-war Pye Invicta Chassis, 4 valve, 4 wave, A.C.-D.C. 200/250; excellent condition; little used—£20; also Broadwood Pianola, 65-note, Rosewood frame, upright grand, 250 rolls approx; outstanding instrument—£90.—Offers, D., Box 820, Kinematograph Weekly.

WANTED, 16-mm. Projectors with Sound Equipment; must be in good order.—C., Box 819, Kinematograph Weekly.

FOR SALE, DeBrie Step Contact Printer, pilot pin registration, 220/240 v. A.C. operation; seen London.—E., Box 821, Kinematograph Weekly.

FOR Sale, owner going abroad, G.-B. N/Type 35-mm. Mobile Kinema Equipment; double projectors, B.A., modified Duosonic sound, screens, curtains, spares, etc., etc.; a complete mobile kinema, in first-class condition, ready for an immediate show. Price £2,000.—R., Box 833, Kinematograph Weekly.

(Many Advertisements unavoidably held over)

E. G. TURNER

. . . supplies cinema screens

TAKING ALL WAR RISKS

ON HIRE MAINTENANCE

49-49 Higham St., Walthamstow, E.17

Telephone: LARKSWOOD 1061-2

Printed in Great Britain and Published for the Proprietors, Kinematograph Publications, Ltd., by ODHAMS PRESS Ltd., Long Acre, London, W.C.2.
July 5, 1945

FORTHCOMING TRADE SHOWS

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT.
		LONDON.				
Mon., July 9	2.30 p.m.	G.B. Theatre	Hara-Kiri	Renown	Charles Boyer	—
Tues., ,, 10	2.30 p.m.	G.B. Theatre	Treachery Within	Renown	Victor Francen	—
,, ,, 10	10.45 a.m.	Leicester Sq. Th.	Johnny Frenchman	Ealing	Francoise Rosay	—
,, ,, 10	2. 30 p.m.	Palace	Blood on the Sun	United Artists	James Cagney	—
Wed., ,, 11	11 a.m.	G.B. Theatre	Gaunt Stranger	Renown	Alexander Knox	—
Thur., ,, 12	2.30 p.m.	G.B. Theatre	Calling All Stars	Renown	Evelyn Dall	—
,, ,, 12	10.30 a.m. & 2.30 p.m.	Own Theatre	The Hidden Eye	M-G-M	Edward Arnold	—
		BIRMINGHAM.				
Tues., July 10	10.30 a.m.	Futurist	The Doctor's Courage	Columbia	Warner Baxter	A
,, ,, 10	10.30 a.m.	Scala	I'll Be Your Sweetheart	G.F.D.	Margaret Lockwood	A
Wed., ,, 11	10.30 a.m.	Scala	A Guy, a Gal, a Pal	Columbia	Ross Hunter	A
,, ,, 11	10.30 a.m.	Futurist	It's a Pleasure	RKO-Radio	Sonja Henie	A
Thur., ,, 12	10.30 a.m.	Scala	Nob Hill	20th Century-Fox	George Raft	A
Fri., ,, 13	10.30 a.m.	Scala	29, Acacia Avenue	Columbia	Gordon Harker	A
		BLACKPOOL.				
Wed., July 11	11.15 a.m.	Winter Gardens	I'll Be Your Sweetheart	G.F.D.	Margaret Lockwood	A
		CARDIFF.				
Tues., July 10	10.45 a.m.	Park Hall	A Guy, a Gal, a Pal	Columbia	Ross Hunter	A
,, ,, 10	10.45 a.m.	Empire	I'll Be Your Sweetheart	G.F.D.	Margaret Lockwood	A
,, ,, 10	10.45 a.m.	Odeon	Nob Hill	20th Century-Fox	George Raft	A
Wed., ,, 11	10.45 a.m.	Park Hall	29, Acacia Avenue	Columbia	Gordon Harker	A
Thur., ,, 12	10.45 a.m.	Empire	I Didn't Do It	Columbia	George Formby	A
Fri., ,, 13	10.45 a.m.	Park Hall	Blonde Ransom	G.F.D.	Donald Cook	A
		GLASGOW.				
Tues., July 10	11 a.m.	Green's Playhouse	Men of the Deep	Columbia	Chester Morris	A
,, ,, 10	10.45 a.m.	La Scala	I'll Be Your Sweetheart	G.F.D.	Margaret Lockwood	A
,, ,, 10	10.45 a.m.	Picture House	A Bell for Adano	20th Century-Fox	John Hodiak	A
,, ,, 10	10.45 a.m.	Regent	The Big City	Federated Film Cor.	———	A
Wed., ,, 11	10.45 a.m.	La Scala	29, Acacia Avenue	Columbia	Gordon Harker	—
,, ,, 11	10.30 a.m.	Regal	It's a Pleasure	RKO-Radio	Sonja Henie	A
Thur., ,, 12	10.45 a.m.	Picture House	Billy Rose's Diamond Horseshoe	20th Century-Fox	Betty Grable	A
Fri., ,, 13	10.45 a.m.	La Scala	I Didn't Do It	Columbia	George Formby	A
		LEEDS.				
Tues., July 10	10.45 a.m.	Tower	The Doctor's Courage	Columbia	Warner Baxter	A
,, ,, 10	10.45 a.m.	Tatler	Blonde Ransom	G.F.D.	Donald Cook	A
,, ,, 10	10.30 a.m.	Ritz	It's a Pleasure	RKO-Radio	Sonja Henie	A
Wed., ,, 11	10.45 a.m.	Ritz	29, Acacia Avenue	Columbia	Gordon Harker	A
,, ,, 11	10.45 a.m.	Scala	Salome, Where She Danced	G.F.D.	Yvonne de Carlo	A
Thur., ,, 12	10.45 a.m.	Tower	I'll Be Your Sweetheart	G.F.D.	Margaret Lockwood	A
Fri., ,, 13	10.45 a.m.	Ritz	I didn't Do It.	Columbia	George Formby	A
,, ,, 13	10.30 a.m.	Tower	A Bell for Adano	20th Century-Fox	John Hodiak	A
		LIVERPOOL.				
Tues., July 10	10.45 a.m.	Futurist	29, Acacia Avenue	Columbia	Gordon Harker	A
Wed., ,, 11	10.45 a.m.	Futurist	I Didn't Do It	Columbia	George Formby	A
,, ,, 11	10.30 a.m.	Forum	It's a Pleasure	RKO-Radio	Sonja Henie	A
Thur., ,, 12	10.45 a.m.	Scala	I'll be your Sweetheart	G.F.D.	Margaret Lockwood	A
		MANCHESTER.				
Tues., July 10	10.45 a.m.	Gaiety	A Guy, a Gal, a Pal	Columbia	Ross Hunter	A
Wed., ,, 11	10.45 a.m.	Gaiety	Men of the Deep	Columbia	Chester Morris	A
,, ,, 11	10.30 a.m.	Oxford Street	It's a Pleasure	RKO-Radio	Sonja Henie	A
,, ,, 11	11 a.m.	Theatre Royal	The Big City	Federated Film Cor.	———	—
Thur., ,, 12	10.45 a.m.	Gaiety	29, Acacia Avenue	Columbia	Gordon Harker	A
		NEWCASTLE.				
Tues., July 10	10.45 a.m.	Essoldo	I'll be your Sweetheart	G.F.D.	Margaret Lockwood	A
,, ,, 10	10.30 a.m.	Grainger	Billy Rose's Diamond Horseshoe	20th Century-Fox	Betty Grable	A
Wed., ,, 11	10.45 a.m.	Essoldo	The Doctor's Courage	Columbia	Warner Baxter	A
,, ,, 11	10.30 a.m.	Haymarket	It's a Pleasure	RKO-Radio	Sonja Henie	A
Thur., ,, 12	10.45 a.m.	Essoldo	A Guy, a Gal, a Pal	Columbia	Ross Hunter	A
,, ,, 12	11 a.m.	Grainger	The Big City	Federated Film Cor.	———	—
Fri., ,, 13	10.45 a.m.	Essoldo	Men of the Deep	Columbia	Chester Morris	A
		NOTTINGHAM.				
Fri., July 13	10.45 a.m.	Scala	I'll be your Sweetheart	G.F.D.	Margaret Lockwood	A
,, ,, 13	10.30 a.m.	Carlton	It's a Pleasure	RKO-Radio	Sonja Henie	A
		SHEFFIELD.				
Tues., July 10	10.45 a.m.	Union St. P.P.	A Guy, a Gal, a Pal	Columbia	Ross Hunter	A
Wed., ,, 11	10.45 a.m.	Union St. P.P.	Men of the Deep	Columbia	Chester Morris	A
,, ,, 11	10.45 a.m.	Cinema House	I'll be your Sweetheart	G.F.D.	Margaret Lockwood	A
Thur., ,, 12	10.45 a.m.	Cinema House	Salome, Where She Danced	G.F.D.	Yvonne de Carlo	A
Fri., ,, 13	10.45 a.m.	Union St. P.P.	29, Acacia Avenue	Columbia	Gordon Harker	A
,, ,, 13	10.30 a.m.	Cinema House	It's a Pleasure	RKO-Radio	Sonja Henie	A

The COMPLETE KINEMANAGER

By J. H. HUTCHISON

OVER 250 PAGES THAT ANALYSE AND ADVISE ON YOUR DUTIES, RESPONSIBILITIES AND RIGHTS . .

Not a text book, but a readable and able resume of all the duties of the man already in the job and a wonderful guide to the young man aspiring to the position. Written by one of Britain's enthusiastic managers with the facility of imparting important information to others, it is worthy of a place on the bookshelf of every member of the managerial staff.

PRICE 5/4 POST FREE.

POST YOUR ORDER NOW.

ODHAMS TECHNICAL BOOK DEPARTMENT

85-93, LONG ACRE - - LONDON, W.C.2

SITUATIONS VACANT

EXPERIENCED MANAGER REQUIRED FOR KINEMA IN HERTFORDSHIRE.—DETAILS OF EXPERIENCE AND COPIES OF REFERENCES TO SHIPMAN AND KING, 427, CECIL CHAMBERS, 86, STRAND, W.C.

HOUSE MANAGER for small select kinema, N.W. London; permanency. Age, experience, wages required to P., Box 831, Kinematograph Weekly.

ASSISTANT MANAGER required for kinema of repute.—Please state age, experience and salary required to Q., Box 832, Kinematograph Weekly.

THE Granada Theatres, Ltd., require experienced Relief and Assistant Managers for large modern kinemas in London and suburbs; good salary and conditions.—Write, giving details of age, experience, etc., to the Personnel Director, 36, Golden Square, W.1.

CHIEF OPERATOR required at once for first-class kinema.—Apply in first place to Managing Director, Danilo Cinemas, Quinton, Birmingham.

CHIEF OPERATOR required, East Coast town; accommodation available; state age, experience and wages required.—O., Box 830, Kinematograph Weekly.

CHIEF OPERATOR required for Pavilion, Redhill; new equipment throughout, includes Kalee 8's, Westinghouse rect., mirrophonic, etc.—Apply to Manager, Astoria, Purley. Uplands 0724.

WANTED, First and Second Operators; short hours, continuous from 6 p.m., two matinées; good wages; B.T.H. sound.—Particulars, Manager, Tivoli, Spennymoor, Co. Durham.

WANTED, Chief or fully experienced Second for small well-equipped hall with W.E. sound; engagement to commence July 9 or later; no matinées.—Particulars to Percy Carter, Palace, Blandford, Dorset.

WANTED immediately, Chief Operators for kinemas in the Portsmouth and Southampton areas; state experience; salary £6 per week to suitable applicant.—E., Box 796, Kinematograph Weekly.

WANTED, Chief Operator and Second Operator for independent kinema in North London. Good wages. Permanent situation. Must have good reference.—T., Box 810, Kinematograph Weekly.

WANTED immediately, Operator-Electrician; comfortable permanency useful man.—Apply, with details and salary, General Manager, Exmouth Kinemas, Regal, Exmouth.

EXPERIENCED ASSISTANT PROJECTIONIST wanted (male or female); Lancashire town; salary £4 10s.; no Sundays.—Apply Macnaghten Vaudeville Circuit, Ltd., 27, York Street, Sheffield 1.

SECOND OPERATOR required; private theatre; five-day week; state experience and salary required.—J., Box 825, Kinematograph Weekly.

EXPLOITEERS required by major film renting company; must be experienced.—Write, giving full details of past experience to K., Box 826, Kinematograph Weekly.

ORGANIST required for London kinema; state age, experience and salary.—N., Box 829, Kinematograph Weekly.

WANTED by large West End company, experienced Shorthand Typists.—Apply, stating age, experience and salary required, to M., Box 828, Kinematograph Weekly.

RKO-RADIO PICTURES, LTD.—The Departments which up to now have been evacuated at Boreham Wood will shortly be returning to their offices in Dean Street. In consequence, there will be vacancies in the following Departments: ACCOUNTS; CONTRACTS; STATISTICAL.—Write in first instance to the Manager of the Department applicable to your experience, at Imperial Studios, Boreham Wood, Herts, when appointments for interview will be arranged at 2-3-4, Dean Street, W.1.

WANTED by large West End company, experienced Clerk (male or female) for debt-collection department. —Apply, stating age, experience and salary required to L., Box 827, Kinematograph Weekly.

MESSRS.

HARRIS & GILLOW

The acknowledged Agents, Expert Valuers and Auctioneers in the Cinema Industry

CINEMAS FOR DISPOSAL

£5,000—Will purchase the Lease held at a low rent of an established Cinema, Wiltshire, seating about 700. Substantial takings and profits, 7-day Licence. Owner leaving district. (B.11)

£6,000—Essex. Soundly established Cinema seating about 700. Rent £600. Takings exceed £200 weekly. Profits exceed £3,000. W.E. good equipment. (B.6)

£6,500—Lancs. Well-equipped Cinema seating about 600. Satisfactory takings and profits. Good lease at very low rent. (B.7)

£10,500—Will purchase the Freehold of an established Cinema in Devon showing a profit of approximately £2,475 per annum. No immediate opposition. (C.16)

£12,000—Lancs. Important town, exceptionally fine property, seating just under 800. Eminently suitable Repertory Theatre. Lease over 900 years at nominal ground rent. (C.10)

£16,000—Northants. Freehold, progressive takings. Profits £2,500 per annum. (C.14)

£23,500—Glos. Freehold, seating just under 1,000. RCA sound. Everything up-to-date. Profits under management over £4,000. This property is in splendid condition and offers exceptional opportunities. (D.5)

BRADFORD—The People's Palace. This property, having an extensive area and suitable for entertainment or other purpose, to be let to responsible tenant on Lease on advantageous terms. Particulars on application to the owners' Agent.

Offices:

93/95, WARDOUR STREET, LONDON, W.1

Phone: GERrard 2504 (10 lines). Telegrams: Faddist, Rath, London.

CIRCUIT requires kinema Projectionists, Leicester, Lincoln, Leeds; Manager, and also Assistant Managers (with technical experience preferred); progressive positions; every opportunity advancement.—Write, fullest details, in absolute confidence, S., Box 834, Kinematograph Weekly.

SITUATIONS WANTED

SUCCESSFUL BOOKING MANAGER AND SUPERVISOR, AT PRESENT IN INDUSTRIAL NORTH, WOULD LIKE CHANGE; WELL KNOWN TO LONDON OFFICES OF MAJOR RENTERS; EXPERIENCED IN THE BUSINESS FROM A TO Z, INCLUDING VARIETY AND KINE.-VARIETY; WOULD LIKE POSITION IN THE SOUTH OR SOUTH-WEST; INQUIRIES INVITED.—A., BOX 817, KINEMATOGRAPH WEEKLY

ADVERTISER wishes to secure Management of independent high-class kinema in Kent, Surrey or Sussex; over 30 years' experience; stage shows, publicity and exploitation expert.—Apply, Z., Box 816, Kinematograph Weekly.

FULLY experienced Manager at liberty; thorough knowledge any type of house; lowest, £7.—K., Box 776, Kine. Weekly.

CHIEF OPERATOR DESIRES CHANGE, TEN YEARS' CITY AND PROVINCIAL EXPERIENCE, KALEE, SIMPLEX, ERNEMANN MACHINES, HIGHLY RECOMMENDED.—G., BOX 823, KINEMATOGRAPH WEEKLY.

MAINTENANCE ENGINEER, electrical and mechanical, requires per. sit.; 25 years' experience in all kinds of electrical and mechanical equipment of kinemas; excellent refs.—Apply, F., Box 822, Kinematograph Weekly.

VERY energetic young gentleman with outstanding personality, matric. standard, ex-Service, five years' sound film experience, including renting, booking, and theatre administration, desires position as Salesman with major renter. London or South preferred.—Q., Box 807, Kinematograph Weekly.

TYPEWRITING.—Work of all kinds undertaken. Shorthand notes taken by appointment.—A. R. Woolsey, 43, Grand Drive, Raynes Park, S.W.20.

TO Film Companies. — Ex-theatre 'cellist, interested in films, has written and collected a vast amount of interesting and varied screen material.—Further particulars, Fred Whitaker, 55, Castle Road, Scarborough, Yorks.

SOUND Recordist, with eight years' experience, seeks change of position.—D. Box 795, Kinematograph Weekly.

KINEMAS WANTED

TWO DEMOBILISED R.A.F. OFFICERS require moderate-size kinema; London suburbs preferred, but market town near London considered.—Reply H., Box 824, Kinematograph Weekly.

MISCELLANEOUS

TIP-UP Seats reconditioned and recovered, made like new.—R. Bovilsky, 34, Batson, Street, Glasgow, S.2.

TIP-UP Seats, complete plush covered, good condition, 250.—Best offers to A. Weiss, 40, St. John Street, Peterborough

CONTINENTAL CARS, LTD., Chobham, nr. Woking, Surrey, contractors to the Film Industry. Any make, year, type or nationality of motor vehicle supplied, sale or hire. — Tel. Chobham Woking 131.

FILM Scrap wanted for the recovery of nitrate and acetate cellulose.—Send particulars to Lloyd's (Dept. K.W.), 72, Bridge Street, Christchurch, Hants.

SPECIAL NOTICE

TO CHIEFS OF STAFF.—Kinemas and Studios Personnel. Please note, we help you with your post-war employee problem at the Geoffrey Benstead Agency (licensed annually by the L.C.C.), 122, Wardour Street, W.1. 'Phones Gerrard 7041 8110.

GEORGE PALMER,
(F. G. Palmer, Prop.),
CINEMA SPECIALIST,
89, WARDOUR STREET,
LONDON, W.1. (GER. 4796).

OFFERS THE FOLLOWING EQUIPMENT FROM STOCK:
KALEE 11 PROJECTORS,
KALEE 8 PROJECTORS,
KAMM PROJECTORS,
GAUMONT PROJECTORS,
ERNEMANN PROJECTORS,
7-MM. H.I. POS. CARBONS,
6-MM. H.I. NEG. CARBONS,
8-MM. H.I. POS. CARBONS,
7-MM. H.I. NEG. CARBONS,
10-MM. H.I. POS. CARBONS,
METAL MIRRORS,
WHITE GLASS MIRRORS,
BLUE SOLAR MIRRORS,
NEW REWINDERS,
NEW SPOOLS,
PROJECTION OIL,
BARRIER ROPES,
ASBESTOS BLANKETS IN METAL CONTAINERS,
SPOTLIGHTS, LARGE AND SMALL,
FOOTLIGHTS,
ARC LAMPS,
WIDE AND SMALL APERTURE CINE. LENSES,
ETC., ETC., ETC.

GEORGE PALMER,
(PROP., F. PALMER),
89, WARDOUR STREET,
LONDON, W.1. GER. 4796.

FOR SALE AND WANTED

ABOUT 200 sprung edge Seats, backs and standards, interior counterweights, very modern; also pair Kalee 8 M.L. Arcs.—Apply, Harper, 24, Holborn, E.C.1. Holborn 5144.

FOR sale, two S.B. Simplex Machines, complete with spool boxes and stands, also one spare mechanism; good order; reasonable offer accepted. Wanted, small Tables and Chairs suitable for café; also Lighting Chandeliers for ballroom.—X., Box 814, Kinematograph Weekly.

FOR SALE, one Battery-charging Switchboard, complete; one Battery-charging Rectifier, 50 cycles, 225 volts, 6 amps; one Portable Amplifier, Picturetone; one Transformer, Phillips; one Amplifier, Phillips. What offers?—The Picture House, Beaconsfield, Bucks.

FOR SALE, Kinema Seats, tip-ups; new and second-hand; prices on application; also Air Purifiers, new; cheap.—Apply, Clark, Wychwood Stores, Shipton-under-Wychwood, Oxon.

AMAZING Value! Pre-war Pye Invicta Chassis, 4 valve, 4 wave, A.C.-D.C. 200/250; excellent condition; little used—£20; also Broadwood Pianola, 65-note, Rosewood frame, upright grand, 250 rolls approx; outstanding instrument—£90.—Offers, D., Box 820, Kinematograph Weekly.

WANTED, 16-mm. Projectors with Sound Equipment; must be in good order.—C., Box 819, Kinematograph Weekly.

FOR SALE, DeBrie Step Contact Printer, pilot pin registration, 220/240 v. A.C. operation; seen London.—E., Box 821, Kinematograph Weekly.

FOR Sale, owner going abroad, G.-B. N/Type 35-mm. Mobile Kinema Equipment; double projectors, B.A., modified Duosonic sound, screens, curtains, spares, etc., etc.; a complete mobile kinema, in first-class condition, ready for an immediate show. Price £2,000.—R., Box 833, Kinematograph Weekly.

(Many Advertisements unavoidably held over)

E. G. TURNER

. . . supplies cinema screens

TAKING ALL WAR RISKS

ON HIRE MAINTENANCE

48-49 Higham St., Walthamstow, E.17

Telephone: LARKSWOOD 1661-2

Printed in Great Britain and Published for the Proprietors, Kinematograph Publications, Ltd., by ODHAMS PRESS Ltd., Long Acre, London, W.C.2.
July 5, 1945

IF IT'S A PARAMOUNT PICTURE—
IT'S THE BEST SHOW IN TOWN!

Joan Fontaine kicks up her heels in Paramount's Hilarious Romantic Comedy!

Paramount PRESENTS

JOAN FONTAINE
GEORGE BRENT
in
HAL WALLIS'
Production
'The Affairs Of SUSAN'
with **DENNIS O'KEEFE**
DON DeFORE
RITA JOHNSON • WALTER ABEL
Directed by
WILLIAM A. SEITER
SCREEN PLAY BY THOMAS MONROE, LASZLO GOROG, AND RICHARD FLOURNOY • ORIGINAL STORY BY THOMAS MONROE AND LASZLO GOROG
A PARAMOUNT PICTURE

She's Flirtatious, She's Vivacious— and Shockingly Audacious!